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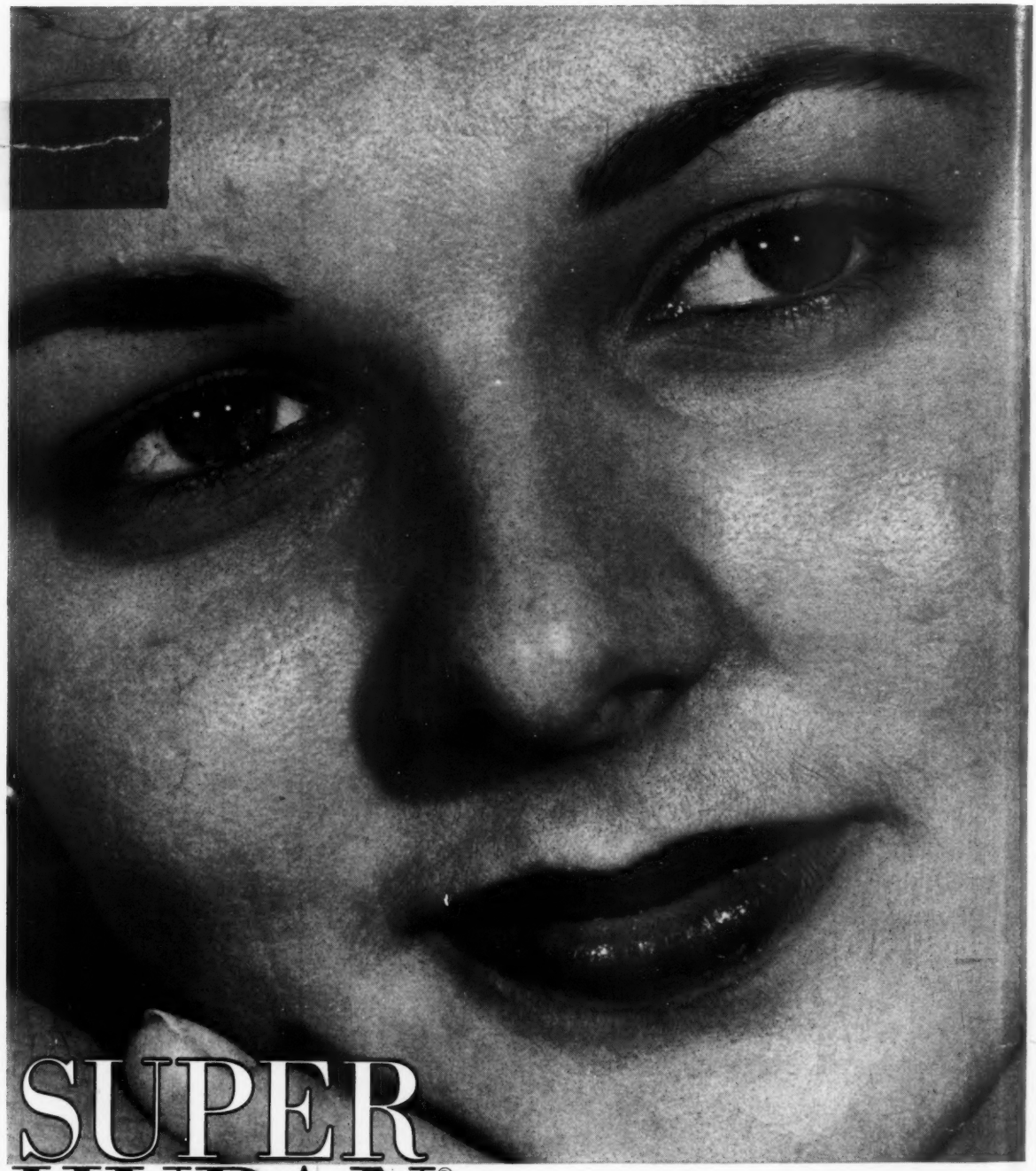

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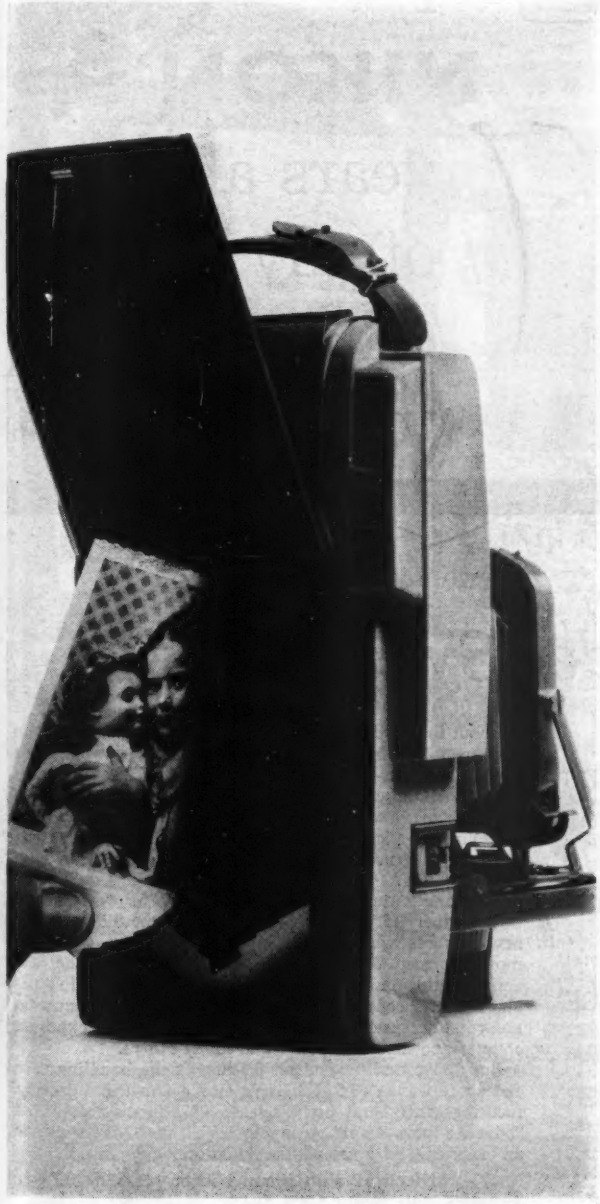
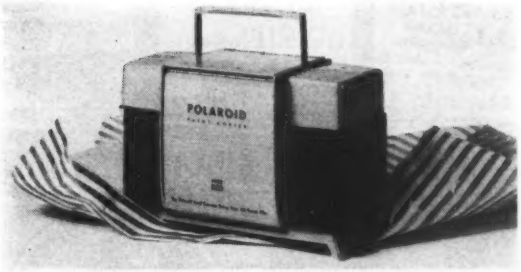
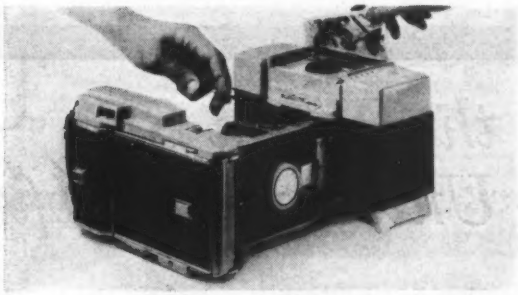


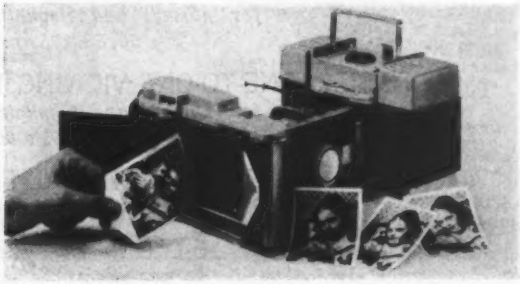
(1) This is where the fun begins. This is the Polaroid Land Camera. The only camera that gives you a picture in 60 seconds. And what a picture you get with Polaroid's new film, just introduced. Twice as sharp as before. So good, *you'll most likely be wanting extra copies . . .*



(2) With this new Polaroid Print Copier, you can now make *extra copies* in 60 seconds, right in the living room. It means you can hand out copies on the spot to the person in the picture, mail another to the folks and still keep the original for your family album.



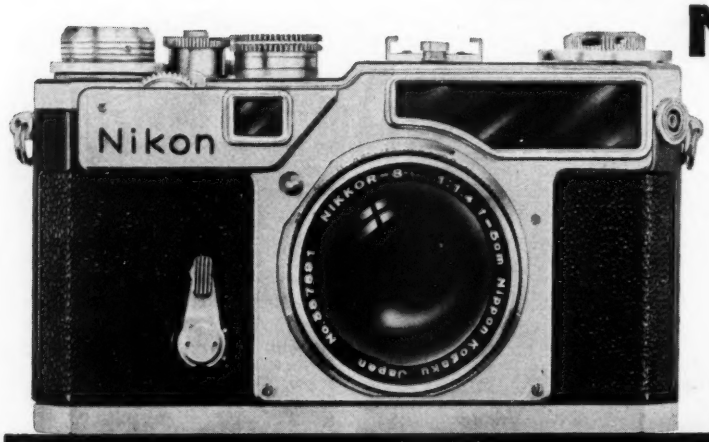
(3) Just slide your original snapshot into place inside the Print Copier, slip your Polaroid Land Camera into position, and you're all ready to take "a picture of your picture." (The Print Copier has everything else built in: copying lens, lights, timer.)



(4) 60 seconds later, you flip open your Polaroid Land Camera and pull out a sharp duplicate print! It's that easy. The Polaroid Print Copier costs only $29.95. Polaroid Land Cameras are priced from $72.75. Imagine the excitement Christmas morning if you gave him *both!*

MODERN PHOTOGRAPHY (combined with Minicam) is published monthly by the Photography Publishing Corp., 33 West 60th Street, New York 23, N. Y. Reentered as Second Class matter at the Post Office at New York under the Act of March 3, 1879; additional entry at Louisville, Kentucky. Yearly subscription price is $4.00 in U.S.A. and possessions, $4.50 in Canada, $6.00 in Pan-American Union and Philippines. Elsewhere, $8.00. Single Copies U.S.A. and Canada, 40c. Elsewhere, 75c. November, 1958, Vol. 22, No. 11.

This one feature *alone* puts the new NIKON SP years ahead of any other '35' in the field



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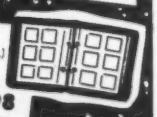

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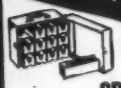

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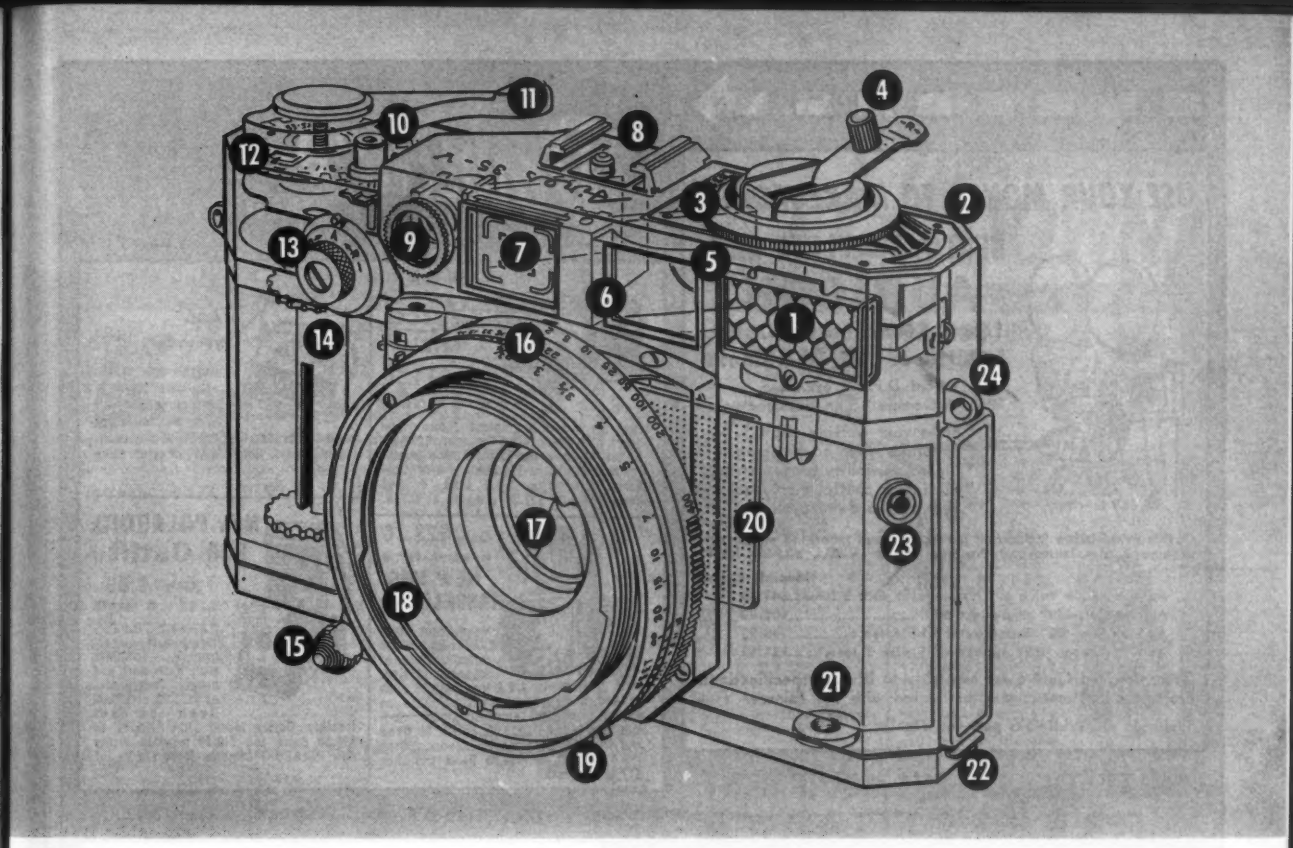

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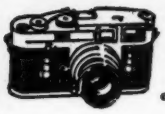

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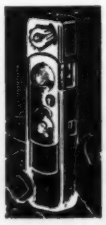

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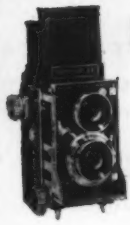

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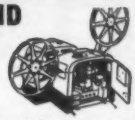

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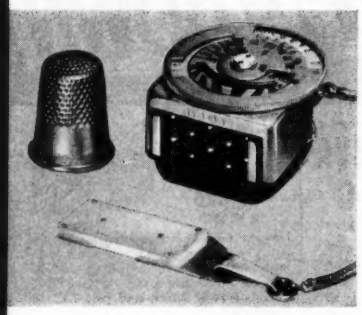

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NOVEMBER 1958, VOL. 22, NO. 11

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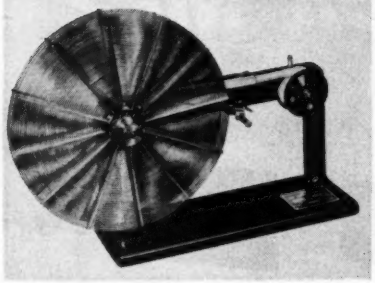

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Coffee Break
WITH THE EDITORS

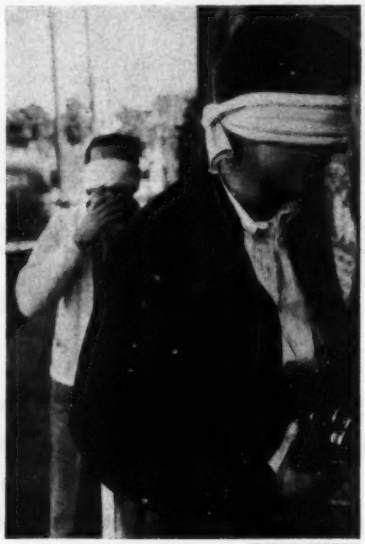
THIS MONTH'S COVER • • •

Our cover this month illustrates the two big features in this month's issue: a giant section on movie making and an exciting new section on 2¼ shooting. Photographer Rudy Muller used an 8 x 10 Deardorff with 10" Ektar lens, exposed Ektachrome Daylight at f/45 with electronic flash. Ann Sonn, the pretty girl behind the movie camera, is also mirrored on the ground glass of the 2¼ reflex.

GETTING THE FEEL OF THE THING • •

Two inquisitive young photographers, Dennis Martin and Carl Chiarenza (Discovery #35), recently determined to find out just where "arty" pictures are really created—in the viewfinder or in the darkroom. "Arty" is their term for somber studies of weed-grown cemeteries, gloomy, sagging old houses, and the like. It was their private opinion that most of the art was in the darkroom—but how to prove it?

They'd go out and shoot blindfolded, of course—snap those tombstones, feel those textures, focus on those

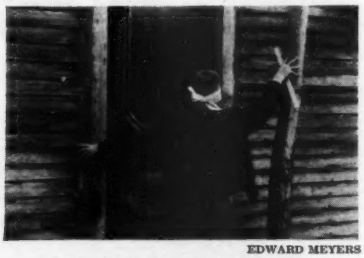


EDWARD MEYERS

Only the camera sees . . .

weathered walls—and rely on the sensitivity of their fingertips and their own four feet to find interesting forms. Then, if their sightless shooting resulted in "arty" images through careful frame selection, thoughtful cropping, expert flashing, contrast dodging, double printing—then certainly that would settle the question.

Once the outline was there, the two conspirators began to plot in earnest. They decided on a 2¼ reflex as the ideal experimental camera, since the negative size makes for the quality enlargements befitting "arty" pictures. Besides, there would be room for



EDWARD MEYERS

A feeling for pictures . . .

cropping if the photographer proved to have something less than a marksman's aim. A fine grain film would be a necessity. They chose Panatomic-X.

Came The Day and bright and early Carl and Dennis set forth. Camera exposures were determined with a meter at the start of the shooting spree, and an all-day setting of f/11 and 1/100 sec. was decided upon. Cameras were pre-focused. Carl selected three feet as his shooting range and determined camera-to-subject distance with a yardstick. The intrepid Dennis chose to use a close-up attachment—and poked his way around with a foot rule. With a wild display of confidence, he also re-loaded his Rollei by the touch system alone (excellent training for his current occupation—taking his U. S. Army rifle apart blindfolded).

After a full day of blindman's buff among the tombstones, the two experimenters retired to the darkroom and emerged with the finest prints that their skill could make. Question settled? Well, not exactly. Conclusions: 1. Exposure should have been f/4 and 1/100. 2. Should have used fresh developer. Not only were negatives underexposed, they were also underdeveloped. 3. Dennis wanted to try the experiment again—with a better exposure meter and fresh developer (he hasn't gotten around to it yet). 4. Carl decided to take some more "arty" photographs—with his eyes wide open!

SUPER COLOR CAMERA • • •

The world's most remarkable color camera was described by Eastman Kodak's Dr. Sidney M. Newhall in a

(Continued on page 14)

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COFFEE BREAK

(Continued from page 12)

recent session at M.I.T. on "Color in Art and Science." It has a maximum aperture of approximately f/2, automatically aims and focuses in half a second, automatically adjusts aperture in even less time. The color film on which it records is stereoscopic and self-renewing after every exposure. Development time is a fraction of a second. Expensive? Priceless, rather. It's the human eye.

SHOOTING FOR OUTER SPACE • • •

Our Discovery #20, Winfield Parks, Jr., is well on his way to becoming the best-read young man in West Barrington, R. I.—or anywhere, for that matter. As first prize winner in the 1958 Brittanica-U. of Missouri School of Journalism-NPPA Newspaper Picture Story of the Year competition, he was awarded his *third* set of encyclopaedias. The other two sets were won through similar photographic achievements in 1956 and 1957.

The picture series which put the newest set on his book shelves was a "sputnik spoof." It all started harmlessly enough with a day off from his job as photographer for the *Providence* (R.I.) *Journal* and a simple drive in the country. Then he saw Stump Pond, an old pond bed whose muted color, weird convolutions and rotting trees

Other world camera man . . .

reminded him of some "other world" landscapes. Then and there, with a photographer's instinct for such things, he turned whimsy into an encyclopaedia-winning "Sputnik Spoof."

Anyone want to borrow a book?

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(Continued on page 16)

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How Would YOU Like to Buy a New Camera, Pay Your Tuition With Before-Graduation Earnings—Robert Buskirk Did!

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How Would YOU Like to Earn 4 Times as much as You Earn Now—Henry E. Glessing, Jr. Did!

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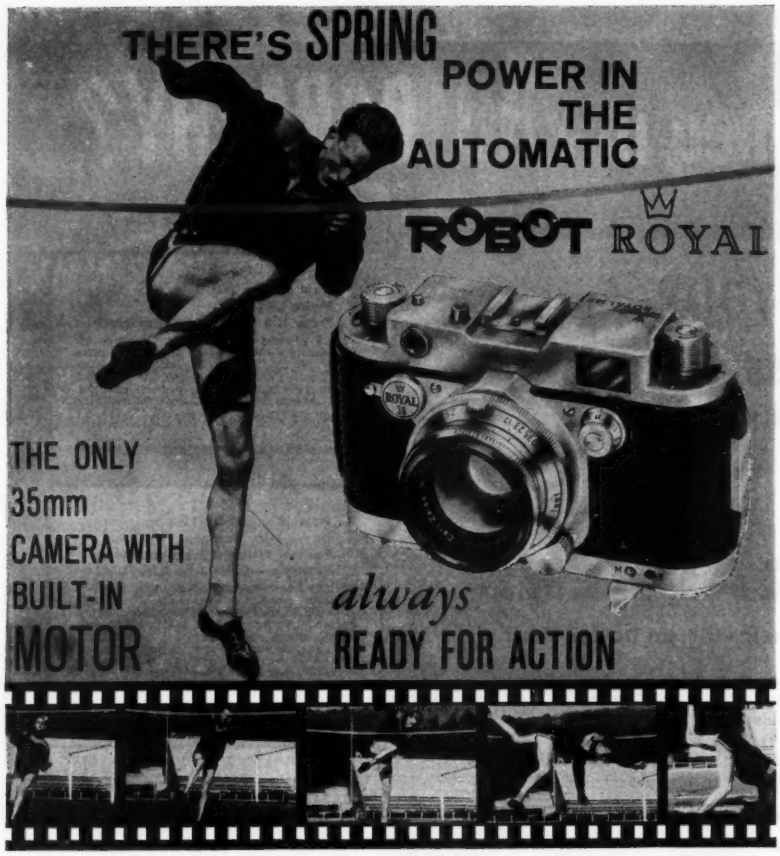

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(Continued from page 14)

lowing communique which MODERN received in a recent mail:

"Volunteer Service Photographers is urgently in need of semi-matte prints for hospitalized and handicapped Student-Patients to photo-oil-color in more than thirty VSP Programs throughout the country.

"Portraits, Children, Animals, Landscapes—these all help to bring the world outside to patients in hospital wards, and their own part in the finished product carries a sense of achievement.

"Won't you go through that pile of old prints soon to be discarded and send some on to Volunteer Service Photographers? The address is 113 W. 57 St., New York 19, N. Y."

ANNIVERSARY • • •

Seventy years ago—in 1888—young George Eastman introduced the first Kodak camera, and the still-familiar slogan, "You press the button—we do the rest."

Although it wasn't *quite* that simple—the photographer had to pull a string to set the shutter and then press a button to release it—the first box-like Kodak did free the picture taker from any concern with the chemistry of photography, and ushered in a new era of mass button pressing.

The camera was sold for $25, ready-loaded with enough film to take 100 small round pictures 2½ inches in diameter. When the 100 frames had been snapped, the entire camera was sent back to the factory and for $10 (roughly a week's wages in those days) prints, negatives and the reloaded camera were returned to the photographer.

That the little black box has lost none of its fascination in the past 70 years is witnessed by the fact that in 1957 some 45 million Americans took over two billion pictures!

A WAY WITH A CAMERA • • •

Marty Forscher, camera technician who produces remarkable cures for MODERN's ailing cameras, was recently awarded a special citation by the American Society of Magazine Photographers for "his unending interest in improving the tools of our profession and the excellence of his work in keeping them running from day to day."

Year after year, too.

IN NEXT MONTH'S MODERN

Vintage cameras: Which are today's good buys among yesterday's favorites?

MR. Leica MR. BOLEX MR. HASSEL

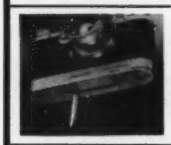
MEET MR. LEICA...

"MR. HASSEL." "MR. BOLEX"

DO YOU KNOW?

The BELUN one-to-one reproduction device is the most convenient accessory for making copies of your color transparencies,
cost only $12.00.

The 50mm Optical Brilliant Finder will fit all 35mm cameras and features a reflected translucent bright line defining the exact field. It is an excellent sportsfinder, especially if you wear glasses. Price $10.20.



The 'Leicavit' converts your Leica to a rapid sequence camera, permitting pictures at a rate faster than two per second. Simply replace your base plate; no installation required. Price $30.00.

The "RF" Summaron 35mm Wide Angle lens, with included viewing unit, permits wide-angle parallax corrected viewing and focusing with your M 3 bright-line frame: no accessory finder needed and coupled meter remains in position. You may trade your present W.A. lens for the Rangefinder Summaron.

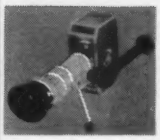
The Optical near focusing device converts your 50mm lens for close photography and adapts your Rangefinder for close distances. Camera view-finder automatically corrected for parallax. Ideal for copying and flower photography. Available for all models at only $36.00.

FRANCHISED BY LEICA

DO YOU KNOW?

The Bolex H8 is the only 8mm camera with 100 foot film capacity giving you 16 minutes continuing filming at 16 frames per second and a considerable saving on film cost. Bolex H8 Leader with Lytar f1.9 lens now only $229.50.

The Bolex M-8 projector uses the economical 500W bulb, but the picture brightness is superior to that of other 750W and 1000W projectors, due to its optical system and high quality f1.3 wide angle projection lens. The automatic loop-control insures against film-tear. Price complete with case only $169.50.



The new Pan Cinor 30 Direct View Zoom lens now offers all the features for your 8mm camera that up to now were only available for 16mm. Direct viewing through the lens, no parallax problem. Zooming range 10 to 30mm (wide angle to telephoto.) The Pan Cinor 30D.V. fits all standard mount 8mm cameras. Complete $189.50.

The best way to produce professional fades is the variable shutter. The Bolex B-8 VS is the only 8mm camera with variable shutter. It gives you depth of field control, complete fades, no wipe or change of color rendition. Complete with f2.5 Kern lens only $134.50.
You may trade your present camera for the Bolex with the variable shutter.

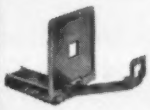
You can operate your Bolex H8 or H16 by electric motor using battery, or plug in. Simply attach the Bolex Unimotor to the camera and run an entire 100' roll through, at various speeds. Price of the Unimotor only $77.50.

FRANCHISED BY BOLEX

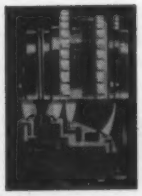
DO YOU KNOW?

The bellows extension system allows you to make extreme close-ups with your Hasselblad and its normal lens. Ideal for Medical and Dental Photography, copying and reproduction of small objects. Price of complete outfit $115.50.

The cut film adapter, available for all models, allows you to use single cut-film holders for individual shots. Price of adapter $18.80. Cut film holders $7.50.



The Hasselblad Sportsfinder for 1000F is equipped with masks for all accessory lenses, also synchronized for flash and strobe. A useful accessory for action pictures and rapid sequences at only $19.50.
Sportsfinder for Model 500C $13.25.



The Zeiss Distagon 60mm f5.6 wide angle lens increases the image angle to 65°, This 6 element lens has a high resolving power with edge-to-edge sharpness, fully color corrected. Useful to take in a large picture area in a limited space. Price for Model 1000F $189.50.
The Distagon for Model 500C with built in synchro compur EVS scale and automatic pre-set diaphragm $312.50,

The "Ever-ready" case is especially designed for rapid operation. Openings for film counter and shutter indicators allow the use of camera without removing it; holds camera securely when case is open. Price for Model 1000F $28.00, for Model 500C only $21.50.

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☐ I AM INTERESTED IN...
☐ I WISH TO TRADE...

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ADDRESS.....
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ADDRESS.....
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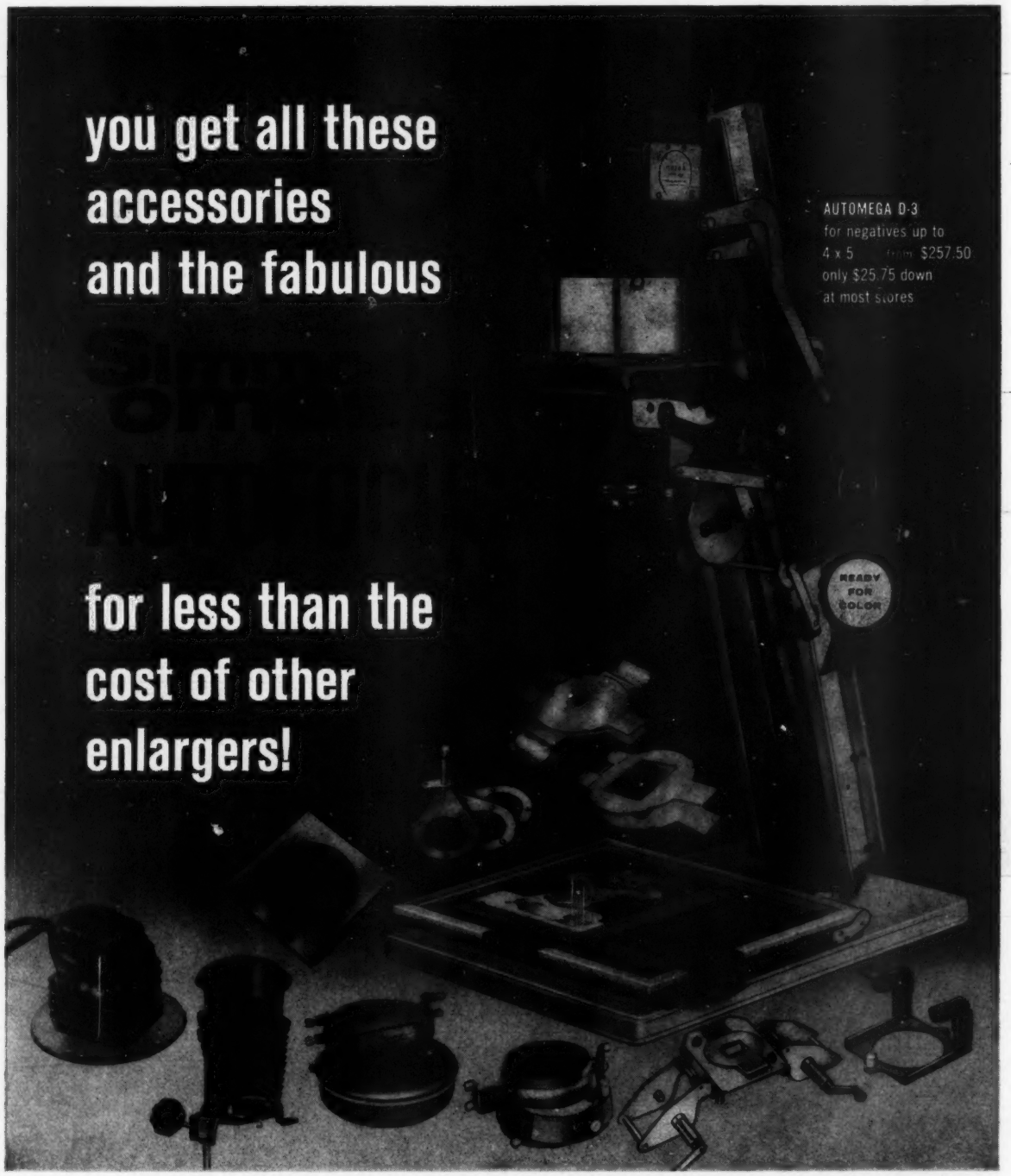

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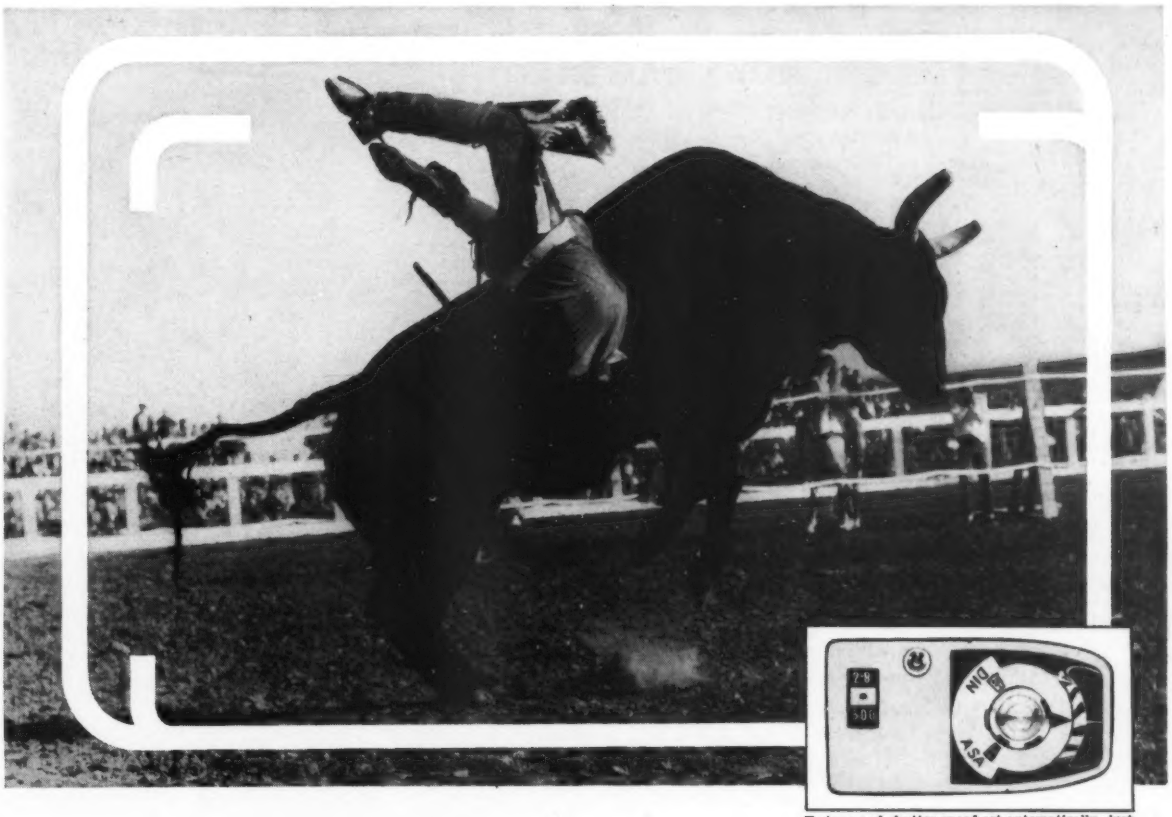

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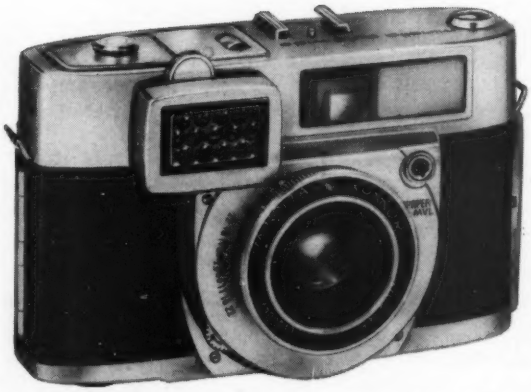

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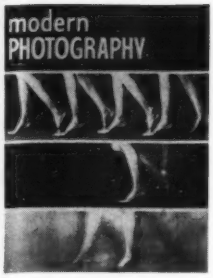

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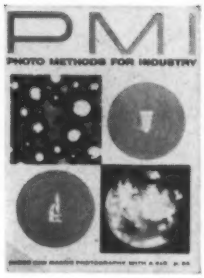

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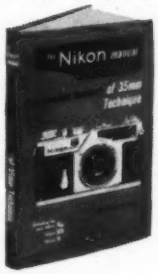

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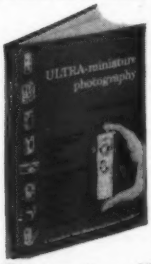

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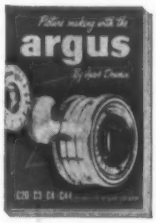

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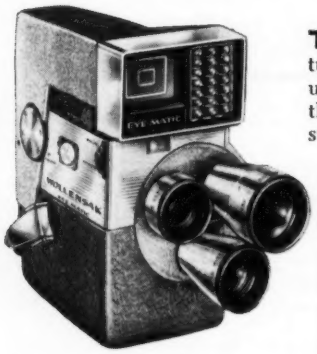

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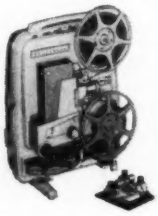

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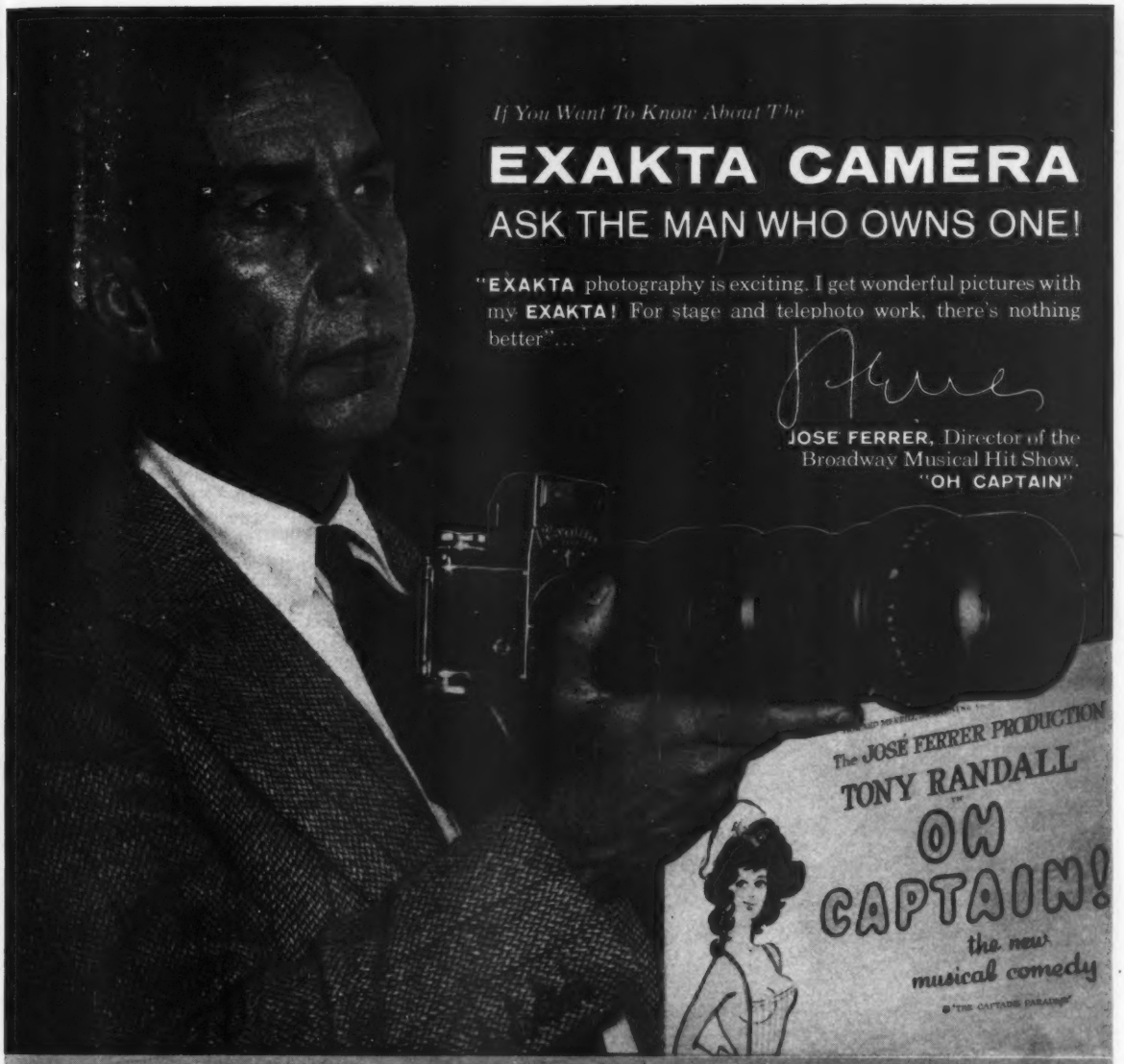

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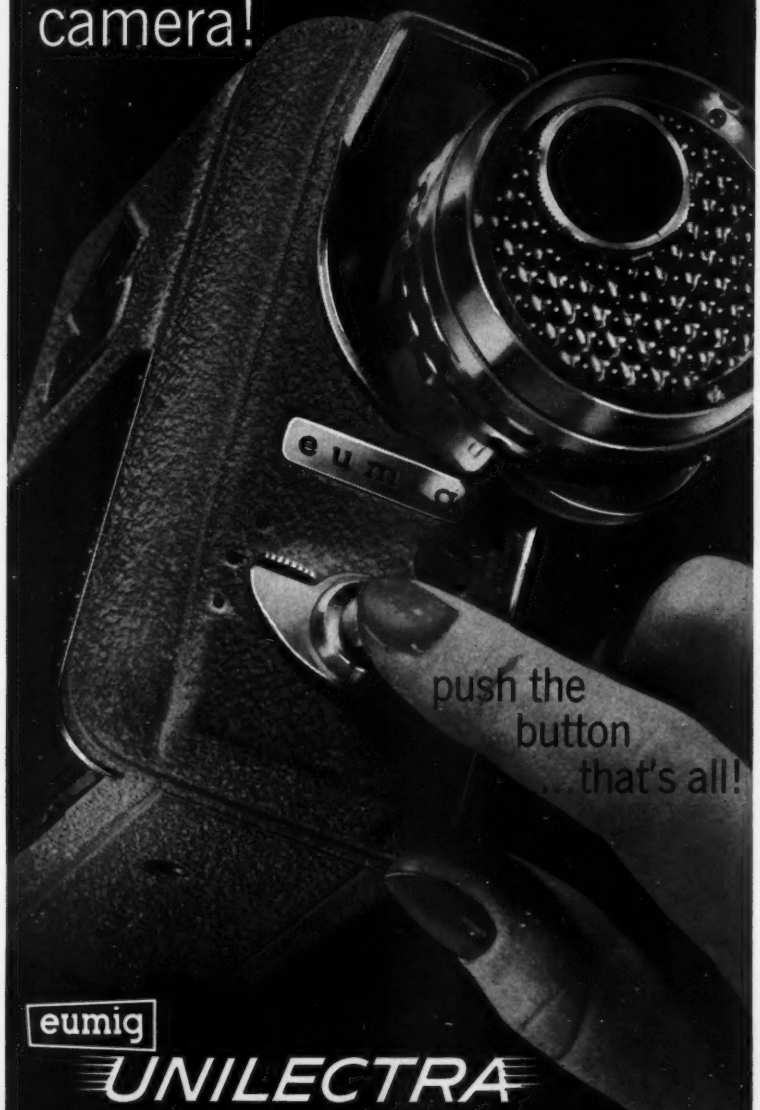

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Cooper covers every one of them in detail, and that's only the beginning. There are twelve chapters, explaining everything from how to select a camera to how to enlarge from the ultraminiature negatives. The text is written to be understood, and is also pleasant reading. Bushels of photos and drawings help get the author's ideas across. If you've been wondering whether or not to buy an ultraminiature camera, if you have one and would like to know how to get better pictures with it, if you want to give a gift to a subminiature (oops! ultraminiature) camera owner, this is THE book.—J. W.

P.S. Cooper also writes a column in MODERN. See "Ultraminiature."

35MM PHOTO TECHNIQUE, by H. S. Newcombe, 326 pages, many pictures, drawings and charts. Focal Press, London; Amphoto, New York. $4.50

Here is the 12th edition of this book, over a period of 13 years. When a book lasts that long and sells so well, there's a reason. In this case the reason is that Newcombe has a good book, packed with all kinds of useful information, well illustrated, clearly explained, simply written.

However, when a book has such a long life the editors have to do a lot of pruning, trimming and adding to keep it up to date, and in regard to equipment and some materials this volume is definitely dated, if not somewhat obsolescent. With that reservation, highly recommended.—J. W.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 21.

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Linhof
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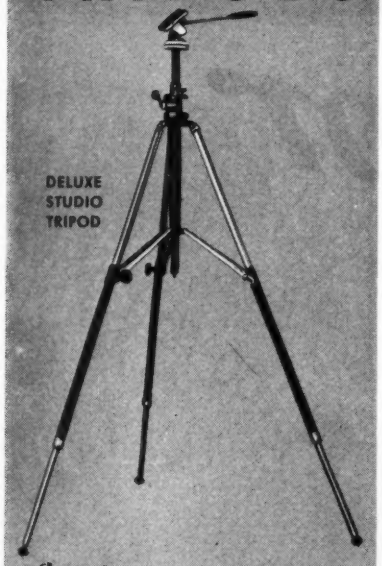
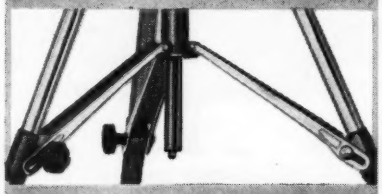


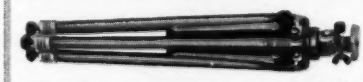
Linhof famous for its Super Technika cameras also produces a complete line of precision tripods. Linhof tripods are intended for the discriminating photographer who owns fine cameras. These tripods emphasize quality rather than price, yet they cost only a little more than ordinary tripods if amortized over the long life of this quality product.

DeLuxe Studio Tripod with geared center post and struts. Extends to 82". Collapses to 28". Weighs 8½ lbs. Takes all cameras up to 4x5. Cannot tip over, even on slippery floors. $79.95

Precision Panhead $ 18.95



The remarkable stability of this tripod is based on its ingenious design. Three braces connect the tripod legs to the geared center post and thus prevent the tripod legs from spreading. The built-in geared center post facilitates easy and speedy elevation of the camera.



The DeLuxe Studio Tripod demonstrates its compactness by folding to 28 inches — ideal for travel or storage.

Linhof CORPORATION OF AMERICA
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KLING PHOTO CORP.
257 Fourth Avenue, New York 10, N.Y.
3703 Melrose Avenue, Los Angeles 46, Calif.

35MM

by JOHN WOLBARST

New films are making "old standby" developers obsolescent. Some new products point up the problem.

In the October issue there was a report on Kodak Plus-X Pan, a high speed 35mm film able to produce negatives which in sharpness and nongraininess come close to challenging Kodak's own Panatomic-X.

It seems quite probable that Plus-X Pan will make obsolete quite a few 35mm films, including perhaps even Panatomic-X as it now stands. What's less obvious is that it, and similar films to follow, will make obsolescent a whole class of developers long used with 35mm films.

For 35mm Panatomic-X and Plus-X Pan Eastman Kodak Co. recommends development for 6-8 minutes at 68F in D-76 diluted 1:1, to be used once and discarded. Certainly, the results are good. (Times for Microdol are also given.) But, in my work with these films I have been convinced that considerably better results can be obtained with developers which take advantage of the special properties of the films.

The development of an excellent 35mm negative is the end result of a vast number of compromises.

The film maker tries to balance off emulsion speed, graininess, contrast, sharpness, and other factors to produce a film destined for a certain purpose. The developer maker considers the characteristics of the film, decides how much emulsion speed is possible while maintaining reasonable contrast. He may plump for minimum graininess, or maximum speed, or highest sharpness, or try to make a compromise. Such a compromise, and an extremely successful one, is D-76 long known for producing high film speed with medium contrast and semi-fine graininess.

Speed without grain

Suddenly, however, we have a class of relatively fast films so fine grained, so well adapted to making sharp images, that half the compromise is no longer necessary. You can forget about fine grain and semi-fine grain developers (which, by their solvent action on the silver grains decrease image sharpness) and concentrate on getting maximum sharpness and tonal range from the film. Examples: Kodak Panatomic-X, Agfa Isopan F, Perutz Perpantic-17, Adox KB-21, and now the amazing high speed Plus-X Pan.

Some European manufacturers do provide special developers for these films; in this country some specially adapted developers are also being made. However, in my talks with Kodak representatives I have been unable to detect any sympathy for this point of view.

Imagine my surprise at an ad in a recent issue of the British *Amateur Photographer*, describing Kodak High Definition Developer (made by Kodak Limited). A few quotes:

"Disregarding imperfections due to inferior equipment and human frailty, the greatest enemy of image sharpness is light scatter in the emulsion of the film (i.e. the lateral spreading of light as it penetrates the emulsion layer). This has been overcome to a large extent in films like 'Panatomic-X,' 'Verichrome Pan' and 'Plus-X' which have thin emulsions with the grains tightly packed."

But, the ad continues, there's still some light scatter and loss of sharpness, and it explains in some detail how the developer's special properties reduce these losses of sharpness.

"There will be some slight increase in graininess—but with fine-grain emulsions, the increase is immaterial."

"Besides giving you much enhanced image definition, 'Kodak' High Definition Developer gives you extra speed, too. . . . *With most films there is a gain of about a stop when compared with D-76 developer.*" (Italics ours.)

So, I got some of the developer from England and it seems to do pretty much what the ad says. However, this is not a product report; I mention this developer simply to bolster my argument that the amazing qualities of the new films cannot be fully exploited with just any old developer, no matter how excellent and time honored. More on this subject later.—THE END

IN NEXT MONTH'S MODERN

New camera charts list and compare the cameras introduced after Jan. 1, 1957.

NEW products

Arkay Adjustable Barlight

The Bounce-Ray barlight features tilting end lamps that rotate 180° to provide bounce as well as direct light for movies and stills. The unit measures only 19 in. long and uses 4 miniature 375-watt or 300-watt photolamps. The center lights on the bar are adjusted to eliminate hot spots and a dimmer switch offers three light intensities. Other features are 12 ft. heavy duty light cord, handy exposure guide, molded plastic handle, adjustable camera mounting screw and tripod stud. The unit comes with leatherette covered carrying case. Price, less lamps, is $19.95. Write:
ARKAY CORP.
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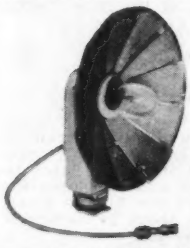
Flash for Glass Base Bulbs



A new flashgun manufactured by the Amplex Photolamp Corp. is designed for glass-based flashbulbs. The Amplex Sure-Flash reflector is of the folding type and the gun uses pen-type batteries. Features include a flash exposure guide dial and a bracket that permits mounting the gun on standard accessory camera shoes. Price is $3.95. Write:
AMPLEX PHOTOLAMP CORP.
GLEN COVE RD., CARLE PLACE, L. I., N. Y.

Emde Lantern Slide Binders

Emde Products, Inc., now has a new 3¼ x 4-in. aluminum slide binder with three sizes of silver paper masks for 2¼ x 3¼ films, full lantern slides, and Polaroid transparencies. The transparency is placed in the double-fold heavy silver paper masks, sandwiched between two pieces of cover glass and inserted into the one-piece aluminum frame. The slide fits any projector accepting lantern slides. The silver masks have inside openings of 3 5/16 x 2 9/16, 3 1/16 x 2 1/16, and 2 1/16 x 2 9/16. A box of 12 frames, 12 masks and 24 pieces of glass sells for $3. A box of 50 frames, 50 masks and 100 pieces of glass sells for $12. Write:
EMDE PRODUCTS, INC.
2040 STONER AVE., LOS ANGELES, CALIF.

Yankee Deluxe Slide Tray Case

A new Yankee Deluxe carrying case holds six standard 30-compartment slide trays for TDC, Bell & Howell, Viewlex, Keystone, AO Executive and Yankee slide changers and projectors. Constructed of high impact styrene, it

(Continued on page 30)

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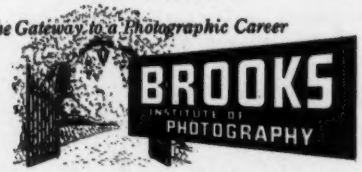

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NEW PRODUCTS

(Continued from page 29)

has a basket weave finish and features a handle for easy carrying. It also has two metal luggage-type clasps. Each slide tray is equipped with a transparent plastic cover and numbers from 1 to 30. Price of the Yankee Deluxe carrying case is $5.95, including trays. Write:
YANKEE PHOTO PRODUCTS
3325 UNION PACIFIC AVE., LOS ANGELES, CALIF.

Unimark 35mm Has Coupled Meter

The Unimark I and II 35mm cameras have built-in exposure meters coupled to the LVS system and are equipped with 4-element Leidolf-Wetzlar 50mm f/2.8 lenses. Depressing two buttons on the lens barrel releases the shutter ring from the LVS hookup. Rotating the shutter ring lines up the arrows in the exposure meter window for the correct exposure. Releasing the buttons re-engages the LVS system and exposure remains correct even though f-number or shutter speed setting is varied. Other features include: Prontor SLK shutter with speeds from 1 to 1/300 sec., MX synchronization, built-in self timer, fully removable back, reverse winding film takeup, alloy construction and chrome and leather finish. The Unimark II has a bright-frame 1 to 1 finder, while the Unimark I has a viewfinder showing a smaller image and without the bright-frame. Price of the Unimark II is $79.95, while the Unimark I costs $69.95. Write:
UNIMARK PHOTO INC.
132 W. 31 ST., NEW YORK, N. Y.

Argus Still and Movie Meter

The Matching Pointer L3 exposure meter, manufactured by Argus Cameras, Div. of Sylvania Electric Products Inc., is designed for both still and movie cameras. You aim the meter at the subject, and match its red dial with the meter needle for the correct exposure. The meter provides for movie frame per second, lens and shutter speeds, or EVS. Shutter speeds from 120 to 1/1000 sec., apertures from f/1.4 to f/22, EVS from 1 to 18, and movie settings of 8, 16, 32, and 64 fps are indicated on the meter. Price of the Matching Pointer L3 meter is $17.95. Write:
SYLVANIA ELECTRIC PRODUCTS, INC.
1740 BROADWAY, NEW YORK 19, N. Y.

Lens Shade for Hasselblad

A lens shade for the Hasselblad Superwide camera has been introduced by Par Products. Made of aluminum, the lens shade is approximately 4 x 4 in. and features an interior matte finish and anti-reflection serrations. A specially designed collar makes it possible to mount the shade directly on the Zeiss Biogon without accessories. Adjustment is with a knurled screw. Price is $89.50. Write:
PAR PRODUCTS CORP.
602 COLORADO AVE., SANTA MONICA, CALIF.

Correction

In the October 1958 "New Products" item on the Mayfair Flexmaster Mini/Versal barlight it was incorrectly stated that the unit does not have flexible arms. The Mini/Versal does have flexible arms.

Interchangeable Lens Signet

The Kodak Signet 80, latest in the Signet series of 35mm cameras, has an interchangeable Kodak Ektanar 50mm f/2.8 lens made possible through a behind-the-lens shutter, an injection film loading system, and built-in light meter. To load the camera, you drop the film into place, inject the film into the take-up chamber and close the camera. There is no take-up spindle to engage. The double-stroke advance lever is worked until it stops and the film counter at the bottom of the camera reads 1. Film spools around itself automatically. The camera is entirely American made except for the meter, which is manufactured by Gossen of West Germany. Calibrated for films from 10 to 6400, the meter reads in EVS numbers matched to the standard and the Kodak Signet 35mm f/3.5 wide-angle and 90mm f/4 telephoto accessory lenses. All lenses focus from 2½ ft. to infinity, and automatically couple to the rangefinder. Other features include shutter speeds from ¼ to 1/250 sec., plus B, direct Kodalite flash fittings, an outlet for electronic flash, rewind crank, and die-cast metal construction. Price of the Kodak Signet 80 is $129.50. The Kodak Signet wide-angle and tele lenses cost $57.50 and $69.50 respectively. Write:
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You can remove yellowing and add extra contrast to old black-and-white prints with Merix Bright. The chemical may also be used for stabilizing colors in color films and slides, according to the manufacturer. The 4 oz. size costs $1, while the price of the 32-oz. bottle is $6.95. Write:
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Replica grating, used to break white light into the colors of the spectrum, is now available on film. Usually only available on glass, it can be used to make spectroscopes and measures 8 x 12 in. Thickness of the film is about .005 and dispersion about 24°. Price of the sheet is $1.50. Write:
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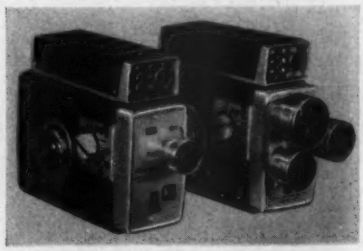
Brownie 8mm With Coupled Meter



The Kodak Brownie Scopesight 8mm movie camera has, coupled to the lens diaphragm, an exposure meter that's calibrated for film speeds from 10 to 40. After setting the film speed, you look through the enclosed telescopic viewfinder and adjust an exposure dial on the side of the camera until a needle lines up with the center of the finder. Adjustment may be made even while shooting. Intentional over or underexposure can also be controlled through the coupled meter system. The Scopesight cameras are available in either single-lens or three-lens turret models.

(Continued on page 32)

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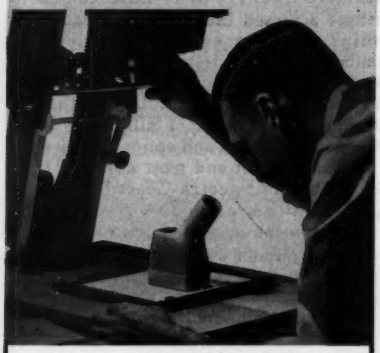

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NEW PRODUCTS

(Continued from page 30)

Other features include: 13mm f/1.9 lens, Multi-Frame finder for normal, wide-angle and tele fields of view, built-in haze and Type A filters, and automatically resetting footage indicator. Price of the single-lens Brownie Scopesight is $79.50. The turret model, with 13mm standard lens, and 6.5 wide-angle and 24mm tele converter lenses, costs $99.50. Write:
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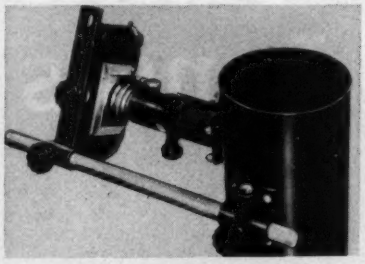
Camera to Telescope Mount



An Edmund Scientific Co. Camera Holder makes it possible to attach a 35mm camera to a reflecting or refracting telescope. The set includes a bracket which attaches permanently to the telescope and a removable rod holding another, adjustable bracket for mounting the camera by means of the tripod thread hole. The camera then positions over the telescope eyepiece. A white metal sun projection screen included in the kit lets you observe the sun. Price of the unit is $9.95. Write:
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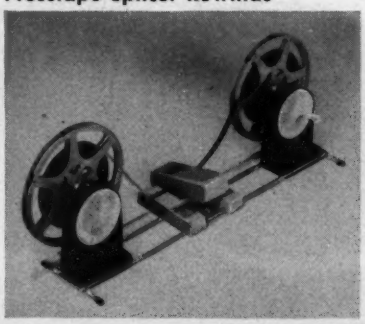
Presstape Splicer Rewinds



A pair of rewinds for use with the Kodak Presstape splicer has been introduced. The rewinds consist of a wire-form base and two 400-ft. rewinds for either 8 or 16mm film. The rewinds have a 4 to 1 turning ratio and the Presstape splicer fits directly onto the base. The splicer is the basis for a dry splicing system using perforated transparent plastic tapes. Price of the rewinds or splicer purchased separately is $6.95 each. Price of the splicer and rewind combination is $13.90. Write:
EASTMAN KODAK CO.
ROCHESTER, N. Y.

Adapters for Zirconium Bulbs

Sylvania has developed two methods for converting bayonet-type flashguns for use with the new miniature zirconium-filled flashbulbs. One is a reflector-adapter combination that provides both socket conversion and built-in 3-in. reflector for maximum light utility with the miniature bulbs. The second is a socket adapter which converts the regular bayonet mount to the miniature mount. Both adapters accommodate M-2, M-2B, M-25, M-25B and M-5B bulbs. The reflector-adapter costs $1.50, while the socket adapter is 25¢. Write:
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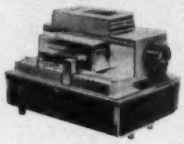
Automatic Argus Slide Projector



The Argus Electromatic 500 is the first completely automatic 35mm slide projector on the market for less than $100. The Electromatic timer permits setting from 3 to 30 sec. intervals between slides, and push button hold and reject buttons may also be used to change slides. The Electromatic provides for remote control up to 15 ft. from the machine. The projector has a 4-in. f/3.3 lens and 500-watt Sylvania Tru-Focus projection lamp. Before being placed in viewing position, slides are preheated to prevent popping. The projector comes with a 36-slide magazine and an adapter for showing Super Slides.

Another projector, the 500 Automatic, has also been introduced by Argus. It is similar to the Electromatic, but comes without the completely automatic feature. Price of the Electromatic is $99.95, while the Argus 500 Automatic sells for $69.95. Write:
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Automatic Focusing Enlarger

The Beseler Autofocus enlarger provides automatic focusing at every magnification from 1½ to 17X, depending on the focal length of the lens. Once the lens is focused, it stays in focus for any size print within its range. The enlarger is designed for negatives from 8mm to 4 x 5. Precision tracking cams are matched to the focal length of the lens. The enlarger head is synced to the cams and any change in lamp house position for larger or smaller prints is automatically compensated for without further adjustment. The Beseler Autofocus accommodates tracking cams for 50mm, 90mm and 135mm lenses. The Beseler has a pyramid structure and obelisk frame designed to withstand the severest vibrations. Standing 59½ in., the Autofocus is constructed of steel and extruded aluminum. The baseboard is 1⅜ in. thick and resistant to warpage and cracking from humidity and chemicals. A wheel on the Autofocus keeps all filters mounted and ready for instant use. The wheel holds five filters, a safelight and one blank hole for unfiltered exposure. A quick-set locking device opens and closes the Autofocus negative stage and once set, operates at the position desired. Other features include: one set of condensers for all lenses, concealed counter balance for smooth up and down movement, steel pulley system for elevating the enlarger housing and horizontal 90° projection. Price is $495. Write:
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Sylvania 300-Watt R-30 Lamp

A 300-watt version of the Sylvania R-30 miniature photoflood lamp has been introduced for barlights. The R-30's are small enough to fit into the palm of a hand but provide about the same light as larger photoflood lamps. The 300-watt lamps sell for $1.35 each. Write:
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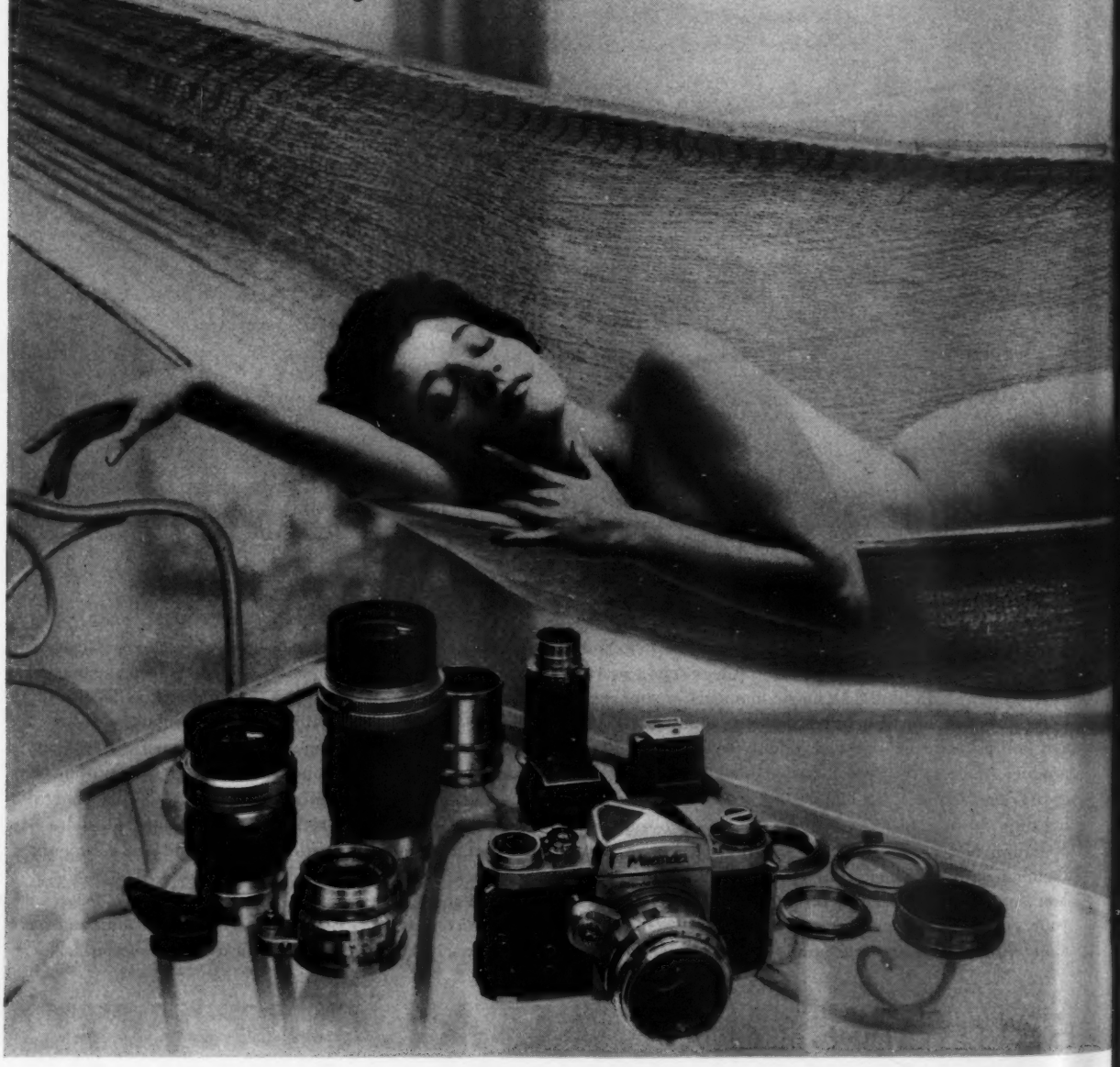

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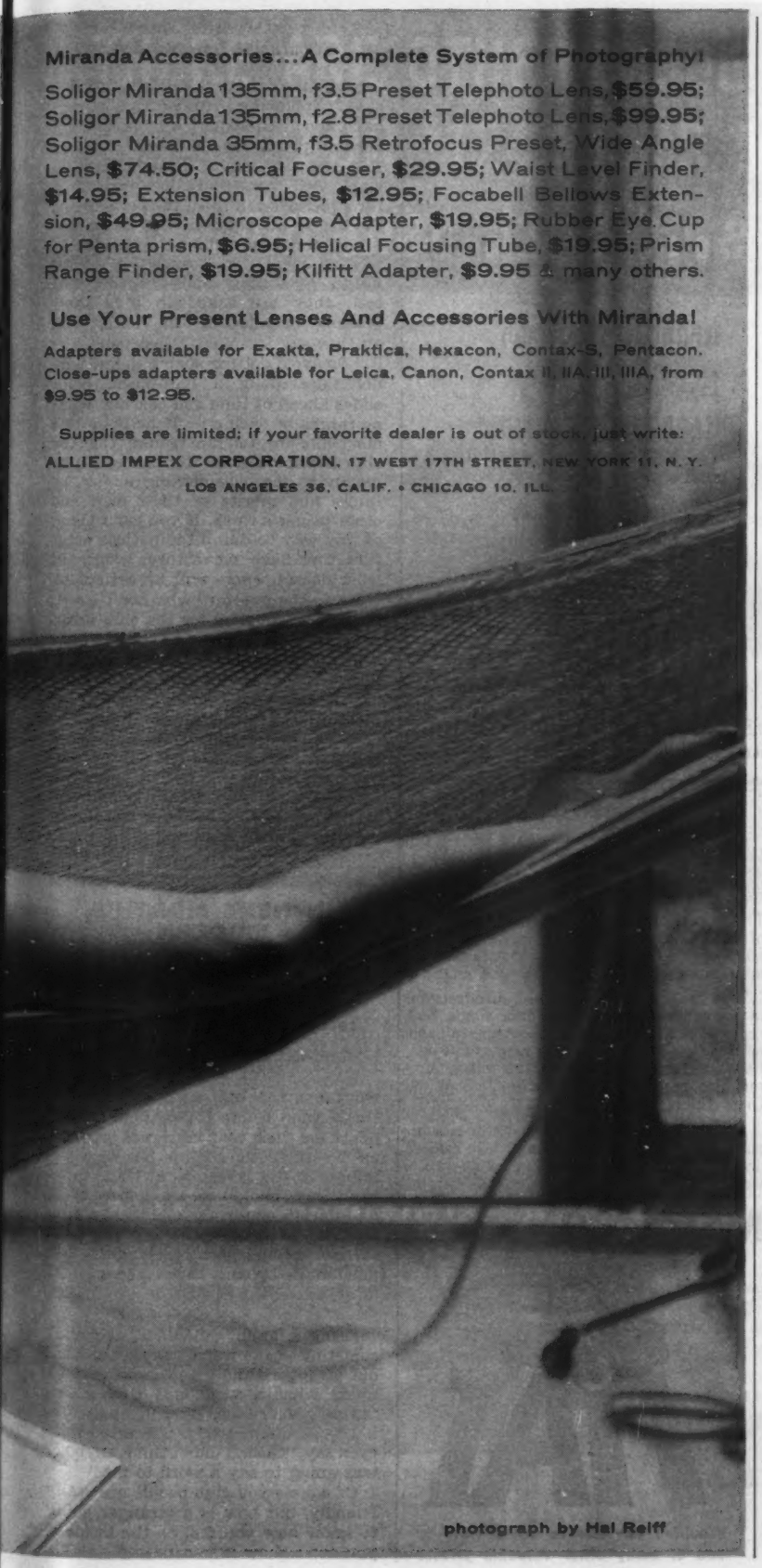

photograph by Hal Reiff

the CAMERA CLUBS

by MABEL SCACHERI

Three traps for unwary program chairmen: how to avoid them.

Even before the leaves of autumn turn to gold, program chairmen of camera clubs begin to plan their strategy for the coming season. Hopefully they aim to have programs that will edify, stimulate, entertain and, in general, wow the club members. I wish I could map out plans for a truly glorious club year, but the catch is that I don't know just what material any given program chairman will have to work with.

So the best I can do is to come up with some don'ts. As a person who has never paid any club dues, but has attended countless club meetings and parties, I am the typical free-loader who sits there and criticizes. Still, what irks me probably irks camera club members, too, although they may not sound off with as much tactless candor as I do. What I wish to crab about right now is malfeasance in office. It is not the club officers who do most of the malfeasing. It is those speakers and judges. Darn those demonstrators who don't demonstrate, those commentators who don't comment, and also those club greeters who don't greet. Let me now proceed to tear these malefactors to ribbons.

Worst offenders

Worst of the lot, I think, is the demonstrator who does not demonstrate. Or doesn't do it soon enough. Most of them know their stuff but don't know how to get it off their chests.

Believe it or not, I actually sat through, or almost through, a demonstration of portrait lighting by a guy who toted a station wagon full of lamps to the club, plus a pretty blond model. The poor gal perched on a high, uncomfortable stool for some two hours while the demonstrator, hypnotized by the sound of his own voice, talked on and on. I finally ducked out, pleading a severe headache, although the pain was actually in my neck.

(Continued on page 38)

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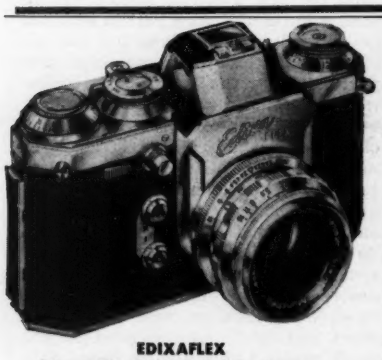

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THE CAMERA CLUBS

(Continued from page 37)

What makes these fellows talk instead of showing? Human vanity, perhaps, and also inexperience in teaching. How do you avoid the deluge of talk? Tell them ahead of time what you want. Tell them there just isn't time for a lecture; tell them the club knows the theory but they want to be shown.

Now for those commentators who do not comment. They show up to be judges of a color slide or print contest, they are asked to give their reasons for rejecting the "outs," and all they say is, "Well, I just don't like it." To avoid getting such a judge, why not take along a half-dozen color slides ahead of time and ask him what he thinks of each one. If he pulls this don't-like line, tell him frankly that the club members hold the contests primarily to learn something about the faults and merits of their own and other people's work. If you can't think of any way to dump the useless creature, then have two or three judges, at least one of whom will be articulate.

As to the greeters who don't greet, they are a problem for the club president to deal with, and one simple solution is to have more than one greeter. Most visitors are simply camera fans who have timidly come to the meeting with a notion of joining the club. There should be a half-dozen members assigned to the job of welcoming these strangers. The president, program chairman, treasurer and secretary are usually too busy to take on this task. Some of the older members work out the best as greeters. Give them some badge to wear, or a gardenia for their coat lapel, not so much as a sign to the visitor but as a reminder to the greeters of their function. There should be, and generally is, an intermission in the middle of a club meeting. That is the time to approach the lonesome-looking stranger. You don't have to be a social genius, just affable and interested in the other fellow.

Being a gabby Middle Westener, I sometimes take it upon myself to seek out strangers and give them the pitch about what a swell club this is. Invariably their faces light up as though I were a rescue party, and often they even say, "Gosh, I didn't think anybody was going to say a word to me."

Of course you club people are really friendly, but how is a stranger going to know how you feel on the inside if you don't show it?—THE END

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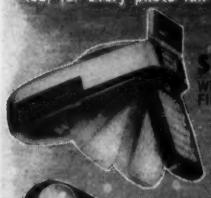

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modern COLOR

by NORMAN ROTHSCHILD

What's wrong with 2¼ projection? Nothing, if you do it carefully and use the proper slide mounts.

While I've viewed lots of good 35mm slide shows I must confess sadly that I've seldom seen a 2¼ slide show that was well presented. And in those instances when both 2¼ and 35mm slides are shown simultaneously (often the case at camera club sessions) there's real bedlam.

Failures in showing 2¼ slides can usually be blamed on poor mounting of slides and careless projection.

Many finishers today return 2¼ transparencies in 2¾ in. sq. cardboard mounts. (If you can't find one that does, send to us for a list.) These work fairly well in some slide projectors. In general though you may find it necessary to tighten springs in carriers and film gates to prevent jamming and overlap.

Kimac acetate protectors, made by the Kimac Co., Old Greenwich, Conn., may be used to "beef-up" the thickness of mounts, as well as to add protection against scratches. Latest models fit around the mounts quite snugly and work well in most changers.

In cardboard mounts the large film area of 2¼ slides seldom lies really flat. There's quite a tendency for the film to buckle and be wavy. On the screen this results in out of focus areas. Large film surfaces also seem to be a magnet for dirty fingers. For maximum protection and for sharp overall screen images you'd best glass mount your 2¼ color pictures. Here you have your choice between ready-made metal or plastic and glass mounts; or glass, masks and tape.

Ready-made mounts offer convenience and ease of mounting. Among these I'd like to call your attention to Opta-Mounts made by the Optics Mfg. Corp., Amber & Willard Sts., Philadelphia 34, Pa. These plastic mounts are supplied with Newlo anti-Newton ring glass. Newton rings are those annoying rainbow-like squiggles that appear on the screen occasionally. They are caused by glass being almost, but not quite, in contact with the polished film back. Newlo glass, which prevents this disturbing phenomenon, is also available separately in 35mm and 2¼ sq. sizes.

For economy you will probably wish to use the glass, mask and tape method of mounting. This method also has the advantage that it's easy to use with masks of special size and shape. These masks are often invaluable in improving composition.

There are masks which let you crop to a smaller opening, thus eliminating much extraneous subject matter, and there are masks which allow you to create vertical or horizontal compositions. Contact Gemounts, 5817 Sheridan Ave., Detroit 13, Mich.; Porter Mfg. and Supply Co., 2836 Sunset Blvd., Los Angeles 26, Calif.; Burke and James, Inc., 321 S. Wabash Ave., Chicago 4, Ill., and The Kimac Co., Old Greenwich, Conn., for prices and catalog matter. The Kimac Co. also makes special masks suitable for cropping inside ready-made binders.

A really novel series of masks, available from Gemounts, Porter, and Burke and James are those having a 35mm, Bantam or Super Slide opening but with 2¾ sq. outer dimensions. With these you can show both 2¼ and smaller slides without changing slide carriers.

To maintain approximately the same image size on the screen for both size slides, use an accessory lens shorter in focal length than the one which came with your 2¼ projector. This is far more convenient, and easier on your audience, than moving the projector. To get exact focal length relationships, write to me at MODERN PHOTOGRAPHY asking for my projection chart. Enclose a stamped, self-addressed envelope.

Additional pointers

Tape-mounted slides may stick in your projector if there is any "goo" or "ooze" from the tape. A light application of film cleaner can remove this. To prevent trouble from this source, try dipping the edges of your slides in clear nail polish.

Another frequent cause of trouble: ready-made glass mounts coming apart. To prevent this, make sure metal mounts haven't become badly bent from improper assembly or rough handling. Check plastic mounts for warping. Bent or warped mounts should be replaced immediately.

One last thing—there's not much room on the edge of 2¾ mounts for the thumb-spot label that tells you which side is up when the slide goes into the carrier. Thus the labels used are often rather small and hard to see in the semi-darkness of a projection room. The fluorescent colored Numbatabs (which can be easily seen in dim light), made by The Saunders Co., P.O. Box 111, Rochester 1, N. Y., are an excellent solution to this problem.—THE END

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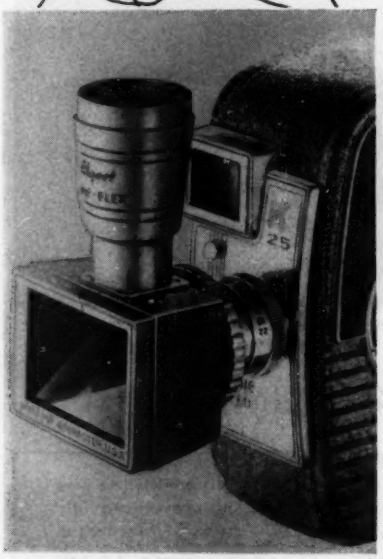

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LETTERS TO THE EDITOR

Mood and Motion

Sirs:

I was visiting my sister in Shrewsbury, N. J., when I made the photograph which I call "Curtain and Venetian Blind." I was eager to take a ride out to the beaches in order to get some nice photographs of the pounding surf, rippled sand, or driftwood, perhaps. Fortunately (although I did not think it so fortunate at the time), there was a bad turn in the weather, forcing me to delay the trip. I continually pushed

Blind motion

the curtain aside to peer out through the Venetian blind so I could check the weather. After awhile, I began to take notice of the curtain's pretty lacework. Feeling stimulated, I lay down on the floor, sighting up along the curtain. The effect was even more pleasing! The available light coming through the blinds not only brought out the curtain's interesting pattern, but also added movement to the swirling contours. I opened my lens to f/4, shooting at 1/100 sec. on Plus-X film. The lower part of the curtain being too near the lens was thrown out of focus, creating a feeling of continuous motion.

Brooklyn, N. Y. Marvin Winter

No More Pros?

Sirs:

In reply to Mr. Walter Hays' letter in your July issue, in which he asserts in the manner of a resigned defeatist that the current trend toward automation is making the professional photographer a thing of the past, may I remind him that being a photographer involves considerably more than the mere mastery of the mechanics of putting an image on a sheet of paper.

Mr. Hays states that ". . . the village half-wit, equipped with the latest gadgets, can take technically good photographs faster and more economically. . . ." May we never see the day when the primary function of a professional photographer is to bang out technically good pictures in assembly line style.

Automation produces snapshooters, not professionals, and if snappers could replace pros, the multitudes of them already in existence would have done so long ago.

Albany, Ga. Donald R. Belt

Sirs:

The letter to you by Mr. Walter Hays has given me much thought.

I firmly believe that he is mistaken in his belief that technical advances in photography will soon have pros dispensing winesaps on the corner at a nickel a throw. I believe that he has lost sight of one very important and pertinent factor: photography, true photography, is an art, just as sculpture or painting.

If Mr. Hays is a pro in the real sense of the word, I don't think that he really has to worry over the hordes of mere picture snappers doing him out of his bread and butter, either now or in the future.

Lynwood, Calif. A. D. Meuse

IN NEXT MONTH'S MODERN

How to test and compare your lenses as the scientists do.

Versatile

Sirs:

According to the chart by Norman Rothschild on page 61 of your August issue, the Decamired filter is a miracle! Why, the same R2 Decamired replaces an Ednalite CTY 2 and an Ednalite CTB 2. The same is true all the way across the board; the R series DM takes the place of both the warming (yellowish) and cooling (bluish) filters of other types. You, sir, still must have a bad case of spring fever.

Montreal, Quebec Ronald B. Herman

• *Must have been the rose colored glasses. Ednalite CTB filters 1, 2, 3 and 4 are equivalent to DM filters B1, B2, B3 and B4.5 respectively.—Ed.*

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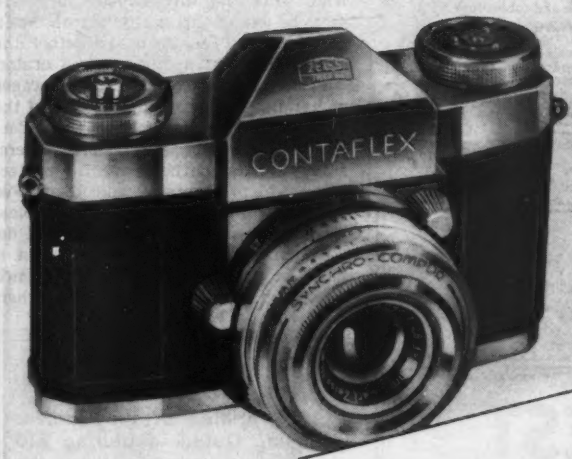

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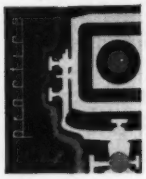

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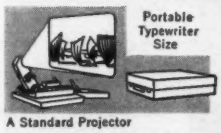

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ULTRA MINIATURE

by JOSEPH D. COOPER

The danger of dust and scratches on negatives; how to avoid them.

Dust and scratches are two natural enemies of all films, but they are at their pernicious worst in ultraminiature work. It's not that these films attract bigger specks of dust or thicker scratches; it's just that, in printing, any defect or flaw is enlarged along with the image. And, since the subminiature negative may be blown up many diameters, a scratch may begin to resemble the Grand Canyon; a dust spot, a crater.

Care must be exercised at all stages of handling. Dust out the inside of the camera before inserting a new cartridge. When not using your camera, carry it in a leather case for protection against damage and dust. For greater compactness, use a small plastic bag; the freezer-bag type will do.

When you remove the film, put it back in its original container, which should be saved for the purpose. Otherwise, store it in a small plastic bag or seal it in an envelope. Don't carry it in your pocket or in a purse, for dust is a mighty penetrant of the tiniest opening.

Film developed for you commercially will ordinarily be returned in a protective plastic jacket. If it is not, or if you develop your own film, you can use 35mm strip envelopes, preferably in clear plastic. Stamp collectors' supply houses may have some protectors you can obtain. Microfilm jackets, if available, can be used for 16mm strips, but they must be the kind that open on the long edge. Minox film wallets are sold by Minox dealers. If you use 35mm paper envelopes, be sure the seam is on the edge, because the glue might hurt the film.

Film wallets should not be carried in your pocket, for this will invite haz-

(Continued on page 46)

IN NEXT MONTH'S MODERN

1959 edition of the Camera Buying Guide—featuring 210 cameras prominent on the used camera market.

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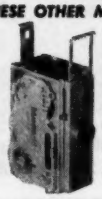

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Mamiya Automatic 6 the 2¼-square folding camera with combined range-finder, automatic film transport, and film-plane focusing. Only $99.50

ULTRAMINIATURE

(Continued from page 44)

ards of dust, perspiration and abrasion due to body movements.

If you want to examine your film strips, remove them carefully from their pocket jackets. Hold them by the edges. The best magnifying viewer for 16mm is the GaMi frame viewer. With the Minox viewer, you can examine films without removing them from their plastic wallets. If you use other magnifying viewers, avoid drawing the viewer across the surface of the film, thereby causing scratches.

Stamp tongs are fine for picking up strips of film.

For those who load their own 16mm films, here are a few pointers:

1. Dust out the cassette interior before loading. If it is made of plastic, wiping will cause static electricity to attract and hold dust. Try one of the liquid anti-static cleaners. A simple blower is an ear syringe.

2. Handle raw film by the edge when loading.

3. Don't draw film tightly or you will get scratches. Be particularly careful if you use movie film, for it does not have an anti-abrasion coating.

4. Seal the film ends with cellulose tape. Or, ask your stationer if he has a black plastic tape, which you may prefer to use.

Don't be scared by all these rules. It's not that complicated once you acquire an awareness of the hazards.

Kodachrome Processing

Here's a new source for processing short strips of 16mm Kodachrome: Technicolor New York Corp., 533 W. 57 St., New York 19, N. Y. Film should be plainly marked "Kodachrome." Thanks to reader S. Tokumoto.

Roll Film for Compass Camera

Here's good news for owners of the Compass Camera, a pre- and slightly past-World War II mechanical marvel, ultraminiature in size, if not picture area. You can get an 828 roll film adapter, picture size remains 24 x 36-mm, from T. A. Cubit and Son, 22 Daventry St., Marylebone, London, N.W. 1, England. Order direct. Remit $30.

—THE END

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Travenar f/2.8 Automatic	—	—	259.50	25.50	284.50	28.50
Westagon f/2.0 Automatic	—	—	129.50	12.50	154.50	14.50
Quinon f/1.9 Automatic	119.50	11.50				
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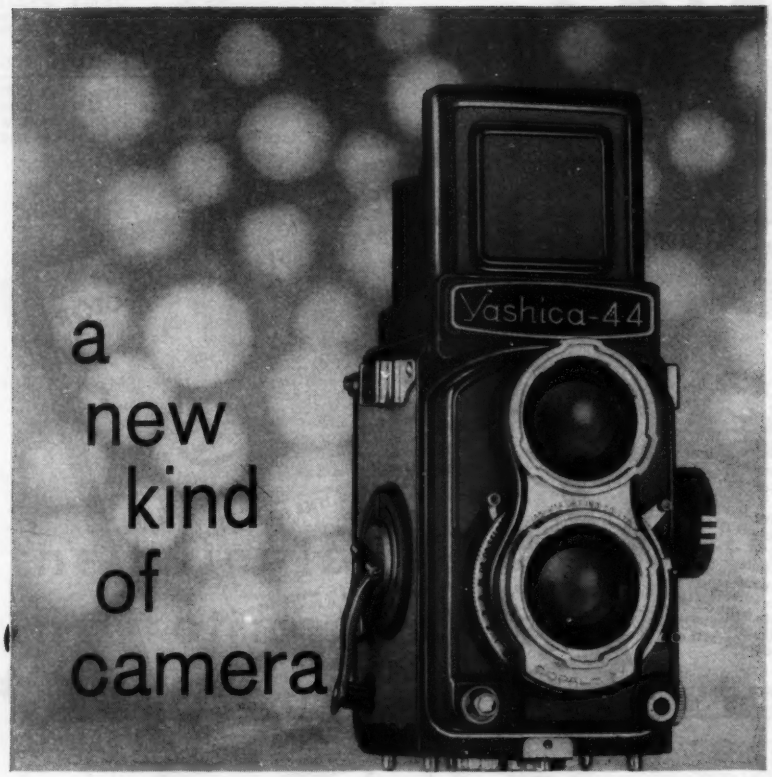

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SALON Calendar

***8TH WORCESTERSHIRE INT. EXHIBITION OF COLOR SLIDES AND NATURE COLOR SLIDES, Worcester, England**
Closes: Oct. 17
Exhibit: Nov. 5-21
Fee: $1 for four slides
Sponsor: The Worcestershire Camera Club
Entry Forms: E. C. Finch, 16 Westminster Rd., Worcester, England

***18TH ANNUAL EXHIBITION OF NATURE PHOTOGRAPHY, Louisville, Ky.**
Closes: Oct. 29
Exhibit: Nov. 8-24
Fee: $2.25 for four prints
$1.50 for four slides
Sponsor: Kentucky Society of Natural History
Entry Forms: Chas. R. Gunn, Pres., 3500 Grandview Ave., Louisville 7, Ky.

***14TH SALT LAKE INT. COLOR SLIDE EXHIBITION, Salt Lake City 1, Utah**
Closes: Nov. 1
Exhibit: Nov. 21-Dec. 5
Fee: $1 for four slides
Sponsor: Salt Lake Photochrome Club
Entry Forms: C. E. Barrett, Chairman, 14th Salt Lake Int. Color Slide Exhibition, Box 246, Salt Lake City 10, Utah

31ST INT. "LINCOLN SALON" EXHIBITION, Lincoln, England
Closes: Nov. 1
Exhibit: Nov. 29-Dec. 28
Fee: $1 for 12 prints and/or
$1 for 24 slides
Sponsor: Lincoln Camera Club
Entry Forms: Leslie H. Hare, 453 High St., Lincoln, England

13TH MISSISSIPPI VALLEY SALON OF PHOTOGRAPHY, St. Louis, Mo.
Closes: Nov. 4
Exhibit: Nov. 17, 19, 22
Fee: $1 for four slides
Sponsor: St. Louis Camera Club
Entry Forms: Miss Jane Shaffer, 5466 Clemens, St. Louis 12, Mo.

3RD EXHIBITION OF ARCHITECTURAL PHOTOGRAPHY, Washington, D. C.
Closes: Nov. 10
Exhibit: Early in 1959
Fee: None
Sponsor: The American Institute of Architects
For more information: Mrs. Alice G. Korff, Curator of Gallery, The American Institute of Architects, 1735 New York Ave., N. W., Washington 6, D. C.
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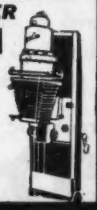

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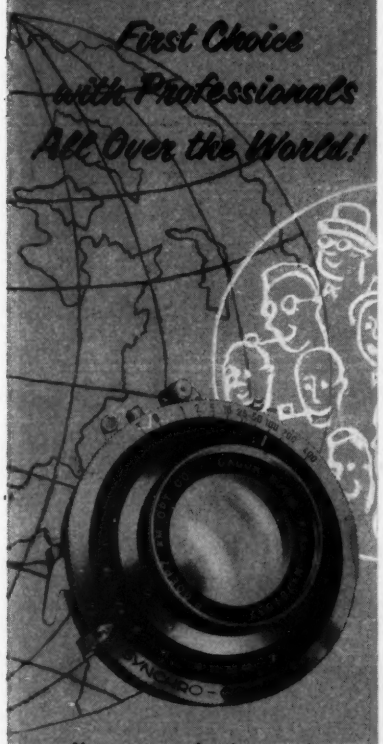

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the LARGE CAMERA

by ANDREAS FEININGER

Staff Photographer for *Life* Magazine

How to get good negatives.

In last month's column I explained why, for the overwhelming majority of my large camera assignments, I have *standardized on one single type of film*, Kodak Tri-X film pack. But I also added that in order to get consistently good results, the film must be correctly exposed and developed. Now what actually does this "correctly" mean?

Exposure and development

It is a well-known fact that a "good" negative, i.e. a negative with the degree of density and contrast which easily produces pleasing prints, is the *combined* result of exposure and development. Underexposure and overdevelopment increase contrast; overexposure and underdevelopment decrease contrast. Furthermore, underexposure and underdevelopment produce negatives that are too transparent (too thin). On the other hand, overexposure and overdevelopment produce negatives that are too dense (too black). From this it should be obvious that exposure and development must always be considered together if the result is to be a "good" negative, since each of these two factors directly affects the final result. For practical purposes, the following must be considered:

1. The tonal range of a negative—its gradation—is normally more important than its density. Thus, a negative with a good gradation but unsatisfactory density will, as a rule, produce better prints than a negative of normal density but poor gradation.

2. Usually, a negative with *normal* gradation will produce the best prints. Consequently, it is my opinion that with large films best results will generally be achieved by exposing the film *in accordance with its rated speed* and developing it *in accordance with the manufacturer's recommendations.*

3. Unfortunately, our modern, high speed emulsions cannot stand much overexposure. Overexposure, as mentioned before, increases the density and decreases the contrast of the negative. Now, in an effort to produce negatives that print more easily, photographers often shorten the development of overexposed films in an attempt to keep the negatives from becoming too dense. The result, of course, is that negatives, because of overexposure in conjunction with underdevelopment, are so thoroughly without contrast that in order to produce any prints at all they will have to be printed on extra contrasty paper, resulting in pictures of fantastic graininess. The *correct procedure* would have been to *slightly overdevelop* the films in order to build up contrast (to compensate for the loss in contrast due to overexposure) and to subsequently reduce excessive density with the aid of a *subtractive reducer.*

4. Sometimes it becomes desirable to change the inherent gradation of a film in accordance with the requirements of an unusual situation. For example, if the subject (or the illumination) is abnormally contrasty, reducing the contrast of the negative becomes desirable in the interest of producing prints with a pleasing tonal range. On the other hand, if the subject (or the illumination) is abnormally devoid of contrast, strengthening the contrast of the negative will result in better prints. To do either one of these is simple: to lower the contrast of a negative, overexpose up to 100 percent and shorten duration of the development up to 25 percent, depending on the required reduction in contrast. Conversely, to strengthen the contrast of a negative, shorten exposure up to 50 percent and increase the time of development up to 100 percent, depending on the required increase in contrast. A few tests will show you exactly how far you can go in either direction. Once you have mastered these rather simple methods of negative control you will understand why large camera photographers can advantageously *standardize on one single type of film* and still be able to execute satisfactorily the most diverse kinds of assignment.

Listed versus practical film speeds

More and more it seems to become fashionable among photographers to expose films in accordance with fantastically "inflated" speed ratings, to "push" the negatives in the developer, and to boast about the results. That it is possible at all to shoot films at higher than their rated speeds and still get usable negatives is due to two facts:

1. The rated ASA speed is always on the conservative side, including a

(Continued on page 62)

WAY UP in the world of photography...

Ormond Gigli

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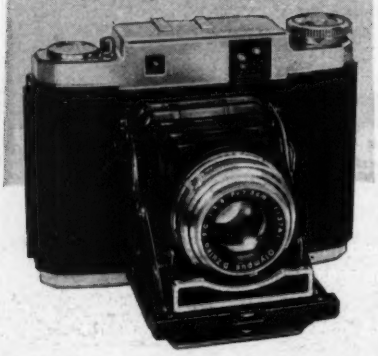

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Ways and Means

by ARTHUR ROTHSTEIN

Technical Director of Photography, *Look* Magazine

An interview with Dr. Tronnier: how to evaluate the quality and performance of modern lenses.

The single most expensive and most important part of any photographer's camera is the lens. This is what determines the quality of the image, its perspective, distortion, resolution and focus. For this reason, I welcomed an opportunity to discuss lens design with Dr. A. W. Tronnier who worked out the formulae of many modern objectives.

For example, he designed the Xenon, Nokton, and Apo-Lanthar. Dr. Tronnier received U.S. Patent #1987878, dated Jan. 15, 1935, for a triplet called the Super Radionar, the first lens to make use of rare earth optical glass.

This indicated to me that perhaps there is nothing new to justify all the current excitement about rare earth glass. Dr. Tronnier said that on the contrary, the use of rare earth glass permits the designer to make his laboratory experiments a reality and puts them in the camera store. Modern optical glass, according to Tronnier, has little in common with ordinary glass of the silica type. Today's high quality lenses are made from a solidified transparent liquid usually based on boron with additions of certain rare earth and heavy metals such as barium, lanthanum, wolfram, tantalum and thorium. Such glass has higher refractive powers and better dispersion.

The obvious question

What can these glasses do that could not be done before? Dr. Tronnier cited the condition expressed by Joseph Petzval, the 19th century mathematician and lens designer whose basic principles are still being used. The essence of this theorem is that when two aberrations in an optical system have been corrected, the others may be adjusted only by changing the refractive indices. Although many of the new lenses can be made with the older types of glass, the rare earth glasses have made it possible for these lenses to be manufactured at lower cost. As an example, Dr. Tronnier mentioned the modern triplet with an aperture of f/2.8 which may be found on many cameras that sell for less than $100.

Dr. Tronnier believed that there was little chance for immediate use of such organic glasses, mainly because of their lack of durability, dimensional stability and hardness. If there is any application, it will be in the area of making aspheric elements and combining them with conventional glass systems. He was sure that great improvements in lens design would occur if elements could easily be created with curves that were non-spherical.

Resolution and contrast

The prevalent use of resolving power to indicate lens quality is questioned by a committee of the German Standards Association. They maintain that this evaluation of a lens may be misleading for two reasons. One is that the visual resolving power of a lens (the resolution within the aerial image checked by a low power microscope) will be different from the photographic resolving power (the resolution of the image on the photographic emulsion).

The visual resolution is usually highest at full aperture because stopping down will result in increasing diffraction. However, the photographic resolution is best when the lens is stopped down to the critical stop, usually about half the maximum aperture of the lens. This will always be less than the visual resolution because the film limits the resolving power.

The other reason is that the contrast of the subject determines the ability to distinguish separate lines, even though they may be sharp. Thus, lenses with high image contrast and a resolving power only slightly greater than that of the emulsion could produce better prints than lenses with low contrast and higher resolution.

Optical scientists are trying to find a new electronic testing method for photographic lenses. Recently, the Federal Institute for Physics and Technology in Braunschweig, Germany, succeeded in expressing the relation between resolution and contrast, as a characteristic curve for any particular optical system. But in order to evaluate the results, other factors must be considered: position of the focal plane, angle of view, spectral absorption, relative aperture, and color temperature and light source.

Any effort that will result in a uniform and objective method for evaluating lenses should be encouraged. This is one area where the photographer is often at a disadvantage. Some lenses are produced and sold with extravagant claims which should be regarded with scepticism. Because lenses are such an important investment, use those made by a reputable and established company.—THE END

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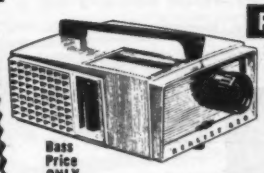

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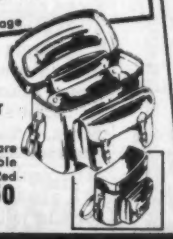

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What's Ahead?

by LLOYD E. VARDEN

Does a lens hood improve picture quality? Can its value actually be demonstrated in practice?

Today the lens hood is considered a most essential camera accessory. It is taken for granted that lens hoods are absolutely necessary for obtaining technical perfection in negatives. Many cameras even have lenses that are recessed in the mount to provide automatically the benefits of a lens hood. But have you ever taken the time to demonstrate its value in terms of recognizable improvement in picture quality?

I must say that it did not occur to me to question the usefulness of a lens hood until reading recently an article in the Photographic Journal of the Royal Photographic Society (RPS), wherein the author, Mr. W. Ball, goes overboard to claim that its value is purely mythical.

Mr. Ball's arguments

Mr. Ball has been an avid amateur photographer for fifty years and is the Emeritus Honorary Secretary of the Miniature Camera Group of the RPS. He has taken pictures in many different countries under a very wide variety of illumination conditions. Therefore, if opinions based on practical experience are worth anything, we cannot regard Mr. Ball's strong opinions against lens hoods as those of an inexperienced crank.

In one of the publications of the Miniature Camera Group, Mr. Ball once asked whether anyone could cite a definite instance, in his own experience, where a lens hood produced a crisper or better picture. Typical of the replies were statements such as, "I always use a lens hood" and "I would not dream of making an exposure without a lens hood." No one apparently had ever made comparative tests, with and without a lens hood.

Mr. Ball cites a reference to the July 20, 1955 issue of *Amateur Photographer* to strengthen his case. A Mr. A. R. Rothwell, using a Contax camera fitted with a coated Sonnar lens and a Zeiss lens hood, exposed sixteen negatives—two identical exposures of eight subjects, one with and one without the lens hood. Landscapes and sunlit street scenes were the subjects. In every case, "the pairs were identical and it was impossible to tell the difference." Now obviously if the negatives were identical in each set of pairs, they would show no differences. But no mention is made of the measuring method used to establish that the negatives *were* identical. Perhaps subtle differences existed which simple visual examination failed to disclose.

Continuing in his search for positive evidence, Mr. Ball wrote to a well-known manufacturer of photographic lenses to see if they could supply examples that demonstrated the beneficial merits of a lens hood. The manufacturer replied: "We doubt whether anyone will be able to produce the photographic evidence you are demanding." This is indeed a surprising viewpoint for a lens manufacturer.

What is the answer?

Mr. Ball has certainly not convinced *me* that a lens hood has no value in routine photography. However, I must admit my experience has been that the improvement in negative quality given by a lens hood is not always easy to demonstrate. I once made up a set of teaching examples to show the effects of flare and scattered light on image quality. It was easy enough to produce examples that clearly showed the degradations caused by dirt on the lens surfaces and various other sources of flare light. But shots with and without a lens hood often produce negatives that are not sufficiently apart to show differences in prints. Nevertheless, you can set up a lighting arrangement purposely to demonstrate the safeguards a lens hood provides. By bringing a light forward of the camera, so positioned that without the hood raw light shines on the lens, the comparative negatives then can be vastly different.

Mr. Ball might argue that this represents an artificial situation, but it is not true. Any extraneous light in an optical image-forming system is bound to degrade the detail and overall contrasts on the film plane. The added degradation in the absence of a lens hood may not always increase the total due to other sources of flare light to the extent that it can be isolated by ordinary practical tests, but it is unquestionably a contributing factor at all times.

If any reader has some effective examples showing that it is good practice to use a lens hood we should like to see them. But maybe Mr. Ball is right after all and none exist!—THE END

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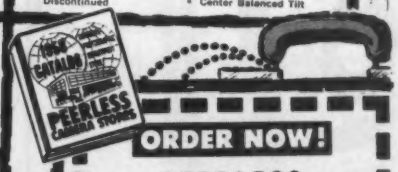

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Great Praktisix Mystery Or, Is It Or Isn't It?

There is something of the ferret in all photographers—and photographic editors. Also something of the snob, i.e., if we hear of a certain brand of camera, extremely rare (sometimes non-existent), we will not rest until we've ferreted it from hiding. It's then up to our wives, husbands, mothers or friends who love us to talk us out of buying it just because it's scarce.

Two years ago, in Germany, MODERN's editors reported the production of a new 2¼ x 2¼ single-lens reflex called the Praktisix. It had a completely automatic control which shut down the aperture to any desired opening just before the picture was taken and then opened again afterwards. The condensing ground glass was very, very brilliant. Aside from these features, the camera had the usual 2¼ x 2¼ single-lens reflex setup —focal-plane shutter from 1 to 1/1000 sec., single-throw rapid advance lever (underneath the camera), flash sync. The lens: 80mm f/2.8 C. Z. Tessar.

We were told that the camera would be imported into the U.S. in a matter of months. And that was that.

Recently, a friend remarked that he had seen a mirage. It was some sort of camera called a P-R-A-K-T-I-S-I-X. Ears around MODERN PHOTOGRAPHY perked (markedly). In what store did he see it? Alas, he could not remember.

Then started a secret investigation that could qualify all concerned for instant membership in the FBI. Speed was imperative, not only because of deadlines, but because the camera might be sold or, worse yet, discovered by a competitive photographic magazine.

Perseverence paid off and the elusive Praktisix was cornered in mid-Manhattan's Jaydee Camera Exchange. The very nice people there made one available to us—for a second look and test.

The Praktisix looks like a somewhat larger version of a 35mm single-lens reflex. It bears little resemblance to the Korelle Reflex and the later Master Reflex which were its ancestors. Its lenses are fully interchangeable with speeds from 1 to 1/1000 sec. The fully automatic diaphragm has a pre-release on the side of the lens mount for viewing at your selected f-stop. This is an especially valuable feature when working at close-up distances. Lenses are in bayonet mounts with locking collars, interchange easily. F-stop and footage indicators are well marked and easy to read.

The waist-level focusing hood has a built-in sportsfinder, and can be easily removed. Apparently other finders will be developed in the very near future. An eye level prism seems the next step.

After returning the Praktisix to Jaydee, we learned they had a few on hand, but the camera would not be officially imported for another six months or so by Standard Camera Co., official factory representatives. So ends the great search. Incidentally, should any of our readers suffer from seeing similar mirages of new, odd cameras, would they let us know?—MAYNARD FRANK WOLFE

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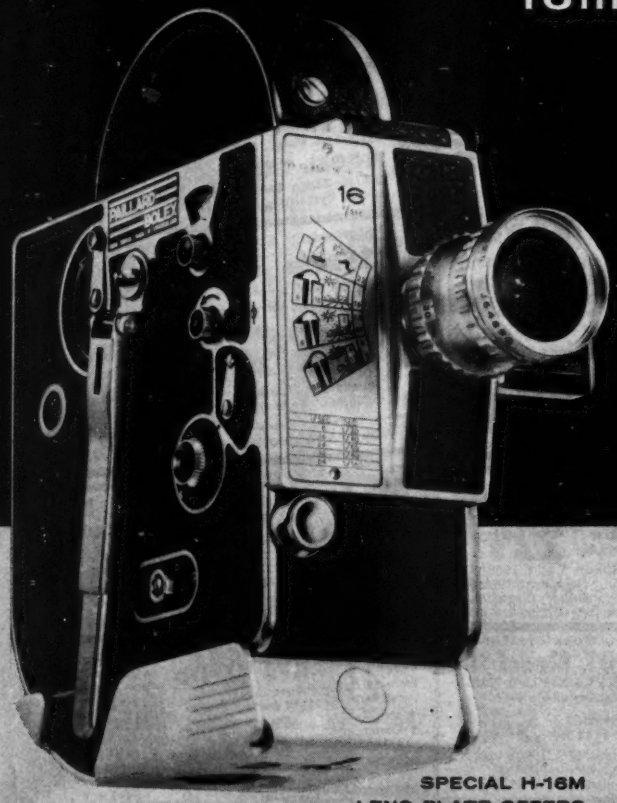

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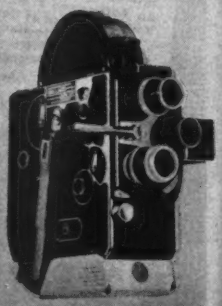

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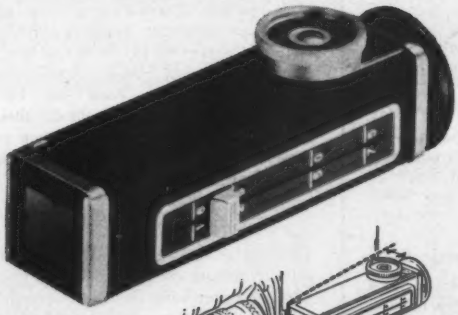

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THE LARGE CAMERA

(Continued from page 52)

large "safety factor" against underexposure (the most common mistake of the beginner).

2. As mentioned *above*, within certain limits, negative density increases with the time of development. But so does the contrast of the negative, with the result that "pushed" negatives are often excessively contrasty and very difficult (if not impossible) to print. Exposing, for example, Kodak Tri-X film with a daylight exposure index of 200 at E.I. 1000 and "pushing" it in the developer is possible, *but such negatives will produce acceptable prints only if subject contrast was exceptionally low.* If subject contrast is lower than average, shooting a film at higher than rated speed and "pushing" it during development can actually be advantageous because the resulting strengthening of contrast of the image would improve the tonal range of the print. Normally, however, for shooting subjects of average contrast, I strongly advise using instead a film with a higher inherent speed, such as Kodak Royal-X Pan. Only if the fastest available film is still too slow to do a given job the "normal" way should a photographer expose at higher than the listed film speed and "push" the negative because, in such a case, it is still better to have a technically poor negative than to have no negative at all.

How *Life* lab pushes films

Practical experience coupled with exhaustive tests made by *Life* laboratory technicians have shown that all 4 x 5 or larger films can safely be exposed from one-half stop to one full stop faster than their listed ASA speeds would indicate (note, however, that this does *not* apply to 35mm films!). For example, let's take Kodak Tri-X film pack. Normally, that is when photographing subjects of average contrast, we rate Tri-X in daylight at E.I. 320. But as subject contrast decreases we have found that this film can be rated at increasingly higher speeds up to E.I. 1000 and, with appropriate development, it will still give acceptable (although perhaps not excellent) results. The following table lists the possible gains in speed for Tri-X film in conjunction with the appropriate times of development in Kodak D-76F (F stands for "fast") at 68° as established by *Life*:

E.I. 320—develop for 6½ minutes.
E.I. 800—develop for 10 minutes.
E.I. 1000—develop for 15 minutes.

Unless a photographer specifies otherwise (and he has to have a very good reason), *Life* develops all 4 x 5 films in D-76F. This is the regular Kodak D-76 (see formula in Kodak Data Book *Processing and Formulas*) except that the amount of borax has been increased ten times to obtain shorter times of development.

—THE END

POLAROID'S NEW 4x5 SHEET FILM

Coming soon! Pictures in a minute for large cameras. A special report . . . by John Wolbarst

Here's the actual size of prints from the new film.

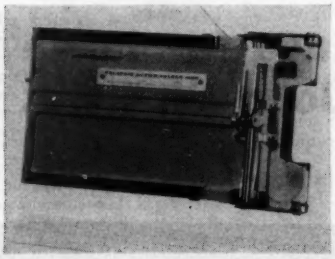
THE FILM: WHAT IT IS; HOW IT WORKS; GOOD AND BAD POINTS.

IT'S ON THE WAY—a large format film that makes pictures in a minute in almost any press or view-type camera. At last, it frees photographers from the physical limitations of the Polaroid Land camera, lets them use wide-angle, telephoto, super high speed, or special purpose lenses, just as with conventional films. It does all this without need for any special adjustments or alteration of the camera. When will it arrive?

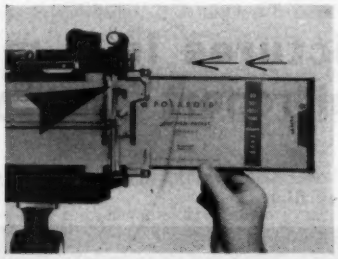
Polaroid Corp. plans to market about year's end two new sheet films, and a special holder which permits their easy use on most 4 x 5 cameras with Graphic-type backs. In principle, the films are similar to previous Polaroid products. However, instead of being in rolls, a single negative, its positive print sheet, and a pod of developer have been ingeniously combined in a light-tight paper envelope. The unit is called a film packet.

Once the holder is on the camera, individual film packets are shoved into it, exposed, pulled out, and processed as fast as the photographer can go through the simple operating routine. Even if films are processed immediately, picture taking is not restricted to one a minute. As the photos *below* show, the actual developing takes place outside the camera and an assistant can operate a developing assembly line. In fact, films

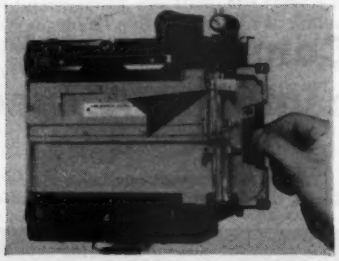
Here's how to make a 4 x 5 picture in a minute. Compare with diagrams.



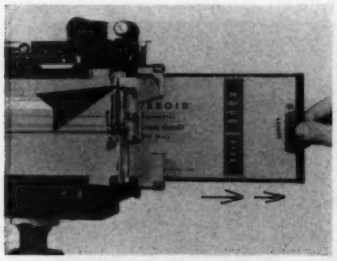
1. Polaroid Land Film Holder #500 fits into almost all 4 x 5 press and view cameras with Graphic-type spring backs, and most Graphic-Graflok backs, as shown.



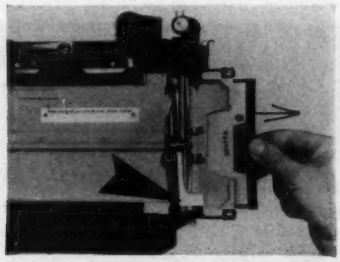
2. Throw control lever (arrow) to LOAD position. Metal cap on film packet enters holder first; it must go behind rubber roller light trap. Don't crumple film packet.



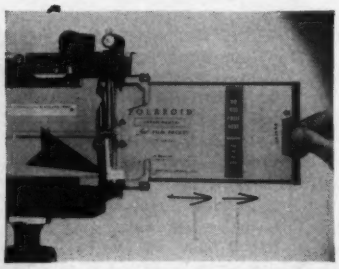
3. Push packet in as far as possible, so metal cap is engaged by retainer in holder (see *diagram A*). This is similar to inserting conventional double cut film holder.



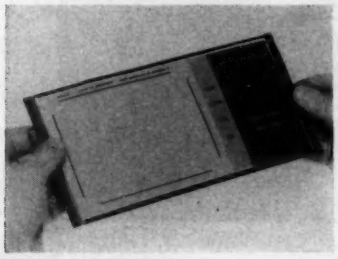
4. Withdraw outer envelope, uncovering negative (as in *diagram B*). Now snap shutter, expose film. Outer envelope performs same function as ordinary dark slide.



5. Push envelope back into holder (*diagram C*). Throw lever (arrow) to PROCESS. Withdraw packet gently about one inch till resistance indicates pod is touching rollers.

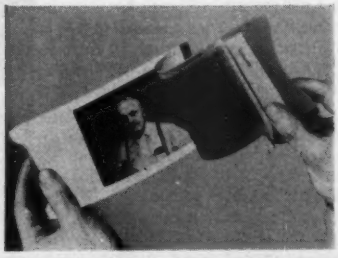


6. Pull packet firmly, smoothly, moderately fast, until it hits stop. Pull time should be ½ to 1 second. Rollers squash pod, starting development (see *diagram D*).



7. Throw lever to LOAD and remove packet from holder. Allow to develop for 60-75 seconds. Then grasp end of packet, get fingernails of other hand behind edge of cap.

8. Don't pry cap loose; use it to pull contents of envelope straight out. If cap comes off accidentally, reach into envelope and remove negative/print sandwich.



9. Without delay separate print from negative and paper mask. Coat prints thoroughly, immediately. If you do not, prints damage easily and images will fade quickly.

need not be processed immediately—once the correct exposure is determined, several films may be exposed in rapid succession and removed for later processing. I have done this many times when working under surroundings which would make immediate processing difficult. Finally the ability to remove the film unprocessed is of great value when saving the negative, which can be done under some conditions (see *page 66*).

Facts about the film

There are two film types: Polaroid PolaPan Land Packet, Type 52, has its negative material coated on a paper base and is essentially the same as the popular PolaPan 200 roll film. Polaroid Professional Pan Land Film, Type 53, has an acetate film base negative. Both types have an exposure index of 200 for daylight, 160 for tungsten light. The actual picture size is 3½ x 4½ in., slightly smaller than the 3¾ x 4¾ picture of a "4 x 5" conventional film. No prices have been set, but it is thought that the holder will cost about $50, Type 52 film packets about $6.25 per box of 12, and Type 53 film packets about $7.25 per box of 12.

My experience with these materials has been only with experimental and pilot run lots, so on the subject of reliability I must assume that when finally marketed they will be on a par with Polaroid Land roll films. However, I have used enough of both films to get a good idea of their capabilities and limitations.

The 4 x 5 films can produce pictures of stunning quality, when properly handled. They respond well to all the usual light sources. The range of tones is great, and astonishingly rich when lighting and subject are suitable. The films have an inherent medium low contrast. Thus, best results are had with strong, full range lighting designed for bold modeling of the subject. Flatly lighted scenes and low contrast subjects may look "flat" and not much can be done about it.

Contrast and shadow darkness may be increased a bit by extending developing time to about 75 seconds. If development is extended beyond that you're inviting troubles, so 75 seconds should be the maximum.

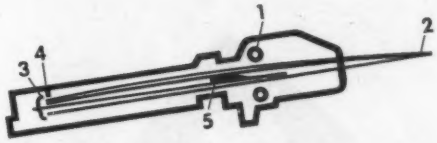
For most impressive results, exposure should be such that important highlight areas are correctly rendered; if so, the film has a sufficiently wide range of tones to handle everything down to deep shadows. Exposure latitude is fairly narrow—use the same care as in exposing Kodachrome. Overexposure ruins everything.

As between the two film types I was unable to detect any consistent, noticeable difference in image quality. However, Type 53 may be slightly more contrasty than Type 52. Since image contrast has much to do with apparent sharpness, Type 53 pictures may seem a bit more impressive than similarly exposed Type 52 prints.

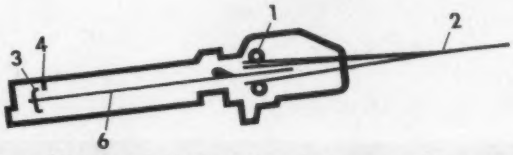
There are some sandtraps

The mechanical operations of film use are simple, but there are two techniques which must be letter-perfect-practised or disaster will surely result. These are: the manner in which you pull the film to process *(photos 5, 6)*, and print coating. Pay very close attention to Polaroid's instructions on these points. You should get extra coaters, free *(Continued on page 138)*

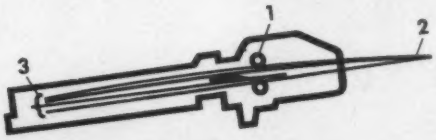
What goes on inside the holder; compare with the photos opposite.



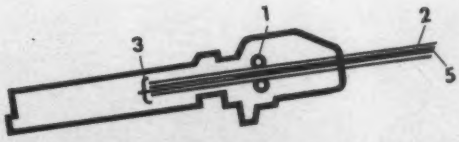
A. LOADING FILM: With control lever in LOAD position rollers (1) are wide spaced so film packet envelope (2) can pass through freely. Metal cap (3) goes in first, passes under and is held by spring loaded retainer (4). Situation is as in *photo* 3. Layers of film packet are, from top to bottom: outer envelope; non-light sensitive positive print sheet; light sensitive negative secured to metal cap (3); outer envelope. Developer pod (5) is attached to negative, between it and positive sheet.



B. MAKING EXPOSURE: Control lever is still at LOAD, so rollers (1) are wide spaced. Envelope (2) which is only lightly fastened to metal cap (3) is withdrawn, as in *photo 4*; positive print sheet comes away with it. Cap (3), held in place by retainer (4), is tightly crimped to negative (6) which stays in holder for exposure.



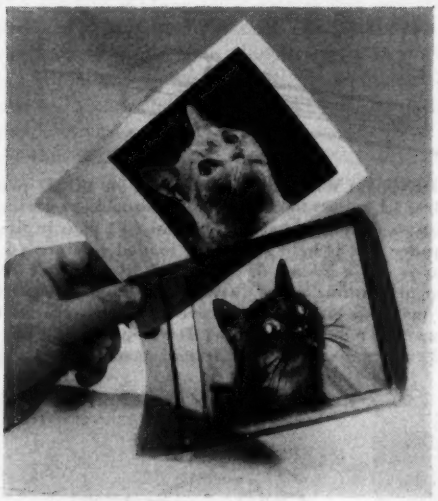
C. AFTER EXPOSURE: Push envelope (2) back into holder (*photo 5*); once again it is held lightly by metal cap (3). Throw control lever to PROCESS position (*photo 5*). This allows powerful spring to press rollers (1) tightly against film packet envelope (2). Developer pod (5) now cannot pass between rollers without being squashed. Moving lever to PROCESS also retracts retainer (4 in drawings *above*) so metal cap (3) and negative attached to it are free to move with rest of film packet.



D. TO DEVELOP: Pull envelope (2) until cap (3) hits stop (*photo 6*). Tight rollers crush developer pod as it passes between them, distributing contents (5) evenly between negative and positive sheet and picture starts to develop. Throw control lever to LOAD to separate rollers and withdraw entire film packet from holder (*photo 7*). Let it develop one minute from time of pull.

FOR EXAMPLES OF WHAT THE NEW FILM CAN DO, TURN THE PAGE.

UNDER SOME CONDITIONS NEGATIVES CAN BE SAVED, ENLARGED.



Polaroid Professional Pan Land Film, Type 53, has a negative material coated on an acetate film base. Although there is no official claim that this provides a usable negative, the photo *below* demonstrates that enlargements of highest technical quality can be made from these negatives, *but only under certain conditions.*

The technique is simple enough. After the 60-75 seconds of development, I open the film packet (photos 7, 8, 9, *page 64*) in total darkness and put the negative in a light-tight tank of water. Then I examine the print in the light. If the picture is just what's wanted, I turn off the light, separate the metal cap and paper mask from the negative, wash it for a minute or so to remove the developer, then stick it in rapid fixer. It clears, is fixed, washed, and dried normally.

But there's a catch. If the scene contains large light or middle tone areas (sky, walls, etc.) the negative may be heavily mottled and worthless. Polaroid Corp. technicians are working on this problem and may have some procedures ready by the time the film is marketed.

JOHN WOLBARST

PHILIPPE HALSMAN

COPY PRINT BY CONAD STUDIOS

PRINTS REPRODUCE WELL DIRECT, CAN BE COPIED, BLOWN UP.

When it's impossible to save the negative to make an enlargement, how satisfactory are the 4 x 5 Polaroid prints, and how can they be used? I have seen hundreds of these prints which for range of tones, richness, and general quality look leave nothing to be desired—they are also quite sharp. Test engravings show that the full 4 x 5 print can be enlarged direct to make excellent plates larger than MODERN's page size.

Using standard copying practices and some care, first rate copy negatives can enlarge the original picture to 11 x 14 with no trouble. While such prints may not show the critical sharpness possible when the negative is saved and enlarged, they are more than satisfactory for photo-mechanical reproduction. Philippe Halsman's strong portrait of poet-editor-professor Randall Jarell was copied in an 8 x 10 camera; the engraving was made from a contact print of the copy negative. Many 4 x 5 copy negatives have produced good results.

ROYAL-X PAN THE CASE OF THE MISUNDERSTOOD 2¼ FILM...

THE WARM, TECHNICALLY EXCELLENT family studies within these six pages are the work of Italian photographer Stefano Robino on special assignment for MODERN. He was asked to explore the qualities of 120 Kodak Royal-X Pan, a super superfast film which, according to reports from many a technician, is far too grainy and harsh for anything but emergency shooting.

The pictures, we think, will bear out MODERN's contention that such conclusions are unjustified. Actually, Royal-X Pan under adequate lighting indoors will permit photographs that slower films simply won't allow—and Royal-X Pan will produce them with little trace of graininess in moderately enlarged 8 x 10 or 11 x 14 prints.

If you've been shooting indoors without floods or flash, you've probably found that the 2¼ x 2¼ camera places unfortunate limitations on your available light photography. The relatively slow lenses, f/2.8 or f/3.5, require slow shutter speeds of 1/25 sec. or more for proper exposure with the average 120 roll film. When compared with the 50mm lenses used in 35mm cameras, the longer focal length lenses, 75 and 80mm, put distinct limits on depth of field. In addition, a good action shot indoors is considered somewhat of a freakish stroke of luck.

Royal-X Pan proves an ideal out from these strict limitations. Its exposure index for a normal negative normally developed is 1600. Sometimes, you can even use an index of 2400. Robino found that Royal-X Pan provided the additional speed for shooting action indoors, or obtaining extreme depth of field. His photographs on Royal-X Pan bear a strong resemblance to the beautifully composed, but quieter, studies of his family which originally touched so many readers of *Life* magazine and MODERN PHOTOGRAPHY about eight months ago. But now Robino has added other dimensions—depth of field and movement.

WHAT QUALITY CAN YOU EXPECT? With enlargements to 8 x 10 or an ultimate 11 x 14, graininess will scarcely be noticeable with Royal-X Pan. Tonal range of mother and child, *at right,* ranges from deep shadow under child's chin to textured highlights in mother's dress. Negative registered detail in both areas. Robino used a reflecting exposure meter, took average reading of medium facial tones using an index of 1600. With a 6 x 9 Linhof Technika and 180mm Schneider Tele-Xenar lens, he calculated an exposure with Royal-X Pan in a roll film adapter at f/11, 1/50 sec. *Below,* Robino averaged highlight and shadow readings on meter, used a Rolleiflex to expose at 1/50 sec. and f/8 which encompassed full tonal range.

But don't exclude all other films and begin using Royal-X Pan exclusively. There are certain facts that must be understood. For results like Robino's, Royal-X Pan must be exposed properly, developed carefully and finally, enlarged with discretion.

When taking a reading with your incident or reflected light exposure meter, examine the scene carefully. With the exposure index at 1600, take an ordinary reading with an incident meter or a reading for a medium tone with a reflecting exposure meter. This 1600 index will allow you to make a negative with full tonal range and detail in both highlight and shadow areas with no highlight blocking. If there is no important detail in the shadow areas of your subject, you can use a higher film index, 2400.

Incidentally, should you own a small, relatively low powered electronic flash unit, Royal-X Pan will turn it into a veritable dynamo of power. A tiny unit placed so that its light will bounce off the ceiling of a room will produce results with Royal-X Pan that it never did with slower films.

You should develop the Royal-X Pan yourself unless you can make sure that the processing lab will follow Eastman Kodak's directions on development exactly. These directions call for a 6-minute development time in DK-50 or 5 minutes in DK-60a at 68F with agitation every 30 seconds during development. The DK-50 appears to be the preferred developer producing a slightly less harsh negative with better graininess.

What about other developers? After extensive research in preparing his film developer charts (see pages *74* to *79*) MODERN's technical expert John Wolbarst concluded that developers made by companies other

ROYAL-X PAN STOPS ACTION. Robino found that with an exposure index of 1600 most action around his home could be stopped at 1/100 sec. and sometimes at 1/50. The f/8 aperture generally used gave him far more subject in sharp focus than his cameras normally produced when shooting with slower film. As a result, his action subjects showed specific relationships to their surroundings. The figure of the jumping boy, *above,* caught at 1/100 sec., would have required a lens opening of f/4.5 with slower film, thereby throwing the figure of the small boy on bed out of focus. And catching the leaping figure within the shallow depth of field wouldn't have been easy. Moderate action, *at left,* was stopped by Robino at 1/50 sec. At f/8 he had sufficient overall sharpness even at the close focusing distance of three to four feet.

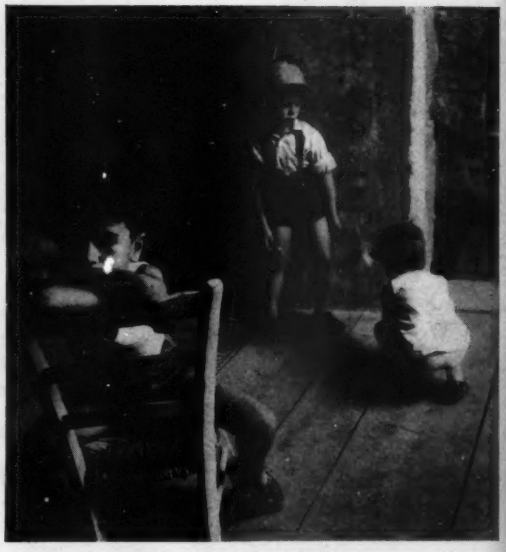
than Eastman Kodak do produce images on Royal-X Pan. However, results may be inconsistent. A high fog level and streaking on the negatives plus loss of speed often result.

Incidentally, it's not advisable to reach for exposure indexes higher than 2400 by underexposing and overdeveloping. Quality of Royal-X Pan at minimum development is good, but it goes downhill quickly if the film is pushed beyond the 2400 limit and the 6-minute development time.

When you enlarge your Royal-X Pan negative, bear in mind that it is Royal-X Pan and not Plus-X. The limits of enlargement without noticeable graininess are quite definite. Assuming that you have a 2¼ x 2¼ negative, you can safely enlarge Royal-X Pan 3 to 4 diameters—to 8 x 10 or 11 x 14—without noticeable graininess, providing you have utilized your negative area fully and have kept cropping to a minimum. At about 6 diameters graininess is quite noticeable.

John Wolbarst points out two interesting phenomena with Royal-X Pan. First, as with other films, graininess seems least noticeable in areas of the negative in sharp focus. This may actually be a psychological point, but a sharp subject seems to exhibit much less graininess than, say, an out of focus background. The second interesting point: graininess is much more apparent in medium grey tones than in either highlight or shadow. We must admit, however, that finding graininess in Robino's pictures requires the viewer to examine the prints under a magnifying glass. Even with the glossy paper Robino favors, graininess is nonexistent at a viewing distance of 8 inches.

Obviously, the photographer armed with Royal-X Pan and a 2¼ x 2¼ camera can easily approach the quality of the 35mm fan with his faster lenses and slower films. And with a little care, as Robino's pictures prove, he can surpass him.—H.K.



UNUSUAL DEPTH, COURTESY, ROYAL-X PAN. These three photographs represent a specific type of picture generally connected with a 35mm camera and a wide-angle lens. Only with this combination, photographers said, could you get a sharp foreground to background picture. Royal-X Pan helps the fixed lens 2¼ x 2¼ realize this potential. Rather than relying on a single plane of interest Robino has been able to make both foreground and background work within the picture area, his various points of interest, near and far, forming a single unity in each picture. Exposure: f/16 and 1/25 sec. So Robino has managed to escape from the typical available light 2¼ x 2¼ perspective on life which constantly calls for a single sharp subject and an out of focus foreground and background. This perspective was certainly not dictated by 2¼ x 2¼ camera users. Instead, it was caused by the limitations of film speed, aperture and shutter combinations. Where is this limit now?

145 COMBINATIONS OF ROLL FILMS & DEVELOPERS

Medium fine grain and fine grain developers	Very slow films: maximum sharpness, minimum graininess		General purpose films: medium slow, very fine grain				General purpose films: medium fast, fine grain	
▽ ▽	ADOX R14 e.i. D16, T12	AGFA ISOPAN FF e.i. D16, T12	ADOX R17 e.i. D32, T25	AGFA ISOPAN F e.i. D40, T32	KODAK PANATOMIC-X e.i. D25, T20	PERUTZ PERPANTIC 18 e.i. D40, T32	ADOX R21P e.i. D80, T64	AGFA ISOPAN SS e.i. D80, T125
AGFA ATOMAL NEW minutes at 68F	7-10 2X	7-10 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X
ANSCO FINEX-L minutes at 68F	13	—	—	—	13	—	—	—
ANSCO ISODOL minutes at 68F	Not recommended for use with these films							
ANSCO NORMADOL minutes at 68F	8-10 2X	8-10 1½X	10-12 2X	10-12 2-3X	10-12 2-3X	10-12 2-3X	10-12 2-3X	10-12 2X
CLAYTON P60 minutes at 68F	6-7 2X	—	8-9 2-3X	—	9-11 2-3X	—	12-14 2-3X	10-12 2-3X
EDWAL THERMOFINE minutes at 70F	7 or 8 1:1 1½-2X	7 or 8 1:1 1½-2X	9-11 2X	9-11 2X	9-11 2X	9-11 2X	11-13 2X	11-13 2X
ETHOL UFG minutes at 70F	—	—	—	—	—	—	—	—
FR X-33B minutes at 70F	Not recommended for use with these films						17-22	17-22
ILFORD MICROPHEN minutes at 68F	6 2X	—	8-10 2-3X	7-9 2-3X	9-11 2-3X	7-9 2-3X	9-11 2-3X	9-11 2-3X
ILFORD ID-11 KODAK D-76 minutes at 68F	6 or 8 1:1 2X	6 or 8 1:1 2X	8 2-3X	7 2-3X	7 2-3X	7 2-3X	8 2-3X	8 2-3X
KODAK DK50 minutes at 68F	Not recommended for use with these films							
KODAK MICRODOL minutes at 68F	—	—	—	—	8 2X	—	—	—

These recommendations give improved results with "average" subjects when the "official" exposure index (top

Here's a guide to using some of the world's finest conventional developers with a wide assortment of roll films. Much of this information is brand new and has never been published in this form. Some combinations give ultra fine grain, others produce extra high film speeds for shooting where the light is dim, and some are great all-around performers. They're described on *page 78* . . . . . by John Wolbarst

General purpose films: medium fast, fine grain				High speed films:						
ANSCO ALL WEATHER PAN e.i. D64, T50	ILFORD FP3 e.i. D64, T50	KODAK VERI-CHROME PAN e.i. D80, T64	PERUTZ PEROMNIA 21 e.i. D100, T80	AGFA ISOPAN U e.i. D250, T320	ANSCO SUPER HYPAN e.i. D200, T160	ILFORD HP3 e.i. D200, T160	ILFORD HPS e.i. D400, T320	KODAK ROYAL-X PAN e.i. D & T650	KODAK TRI-X e.i. D200, T160	PERUTZ PEROMNIA 25 e.i. D250, T320
10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	10-12 2X	NR	10-12 2X	10-12 2X
15	—	—	—	—	15 1½-2X	—	—	NR	—	—
Not recommended				—	5 or 6-8 1:1 3-4X	—	—	NR	—	—
14-16 2X	12-14 2-3X	14-16 2-3X	14-16 2-3X	14-16 1½X	13-15 2-3X	14-16 2-3X	14-16 2X	NR	14-16 2-3X	14-16 1½-2X
10-12 2X	8-10 2-3X	10-12 2-3X	7-8 2-3X	12-13 2X	12-14 3X	10-12 2-3X	13-14 2X	NR	12-13 2-3X	9-10 2X
11-13 2X	7-9 2X	14-16 2X	11-13 2X	14-16 2X	14-16 2-3X	9-11 2X	14-16 2X	NR	14-16 2X	14-16 2X
4½ 2X	4 2X	4½ 2X	—	4½-5 2X	5 3X	4½-5 2X	4½-5 2X	NR	5½ 2-3X	4½-5 2X
17-22	17-22	17-22	17-22	23-28	23-28	23-28	23-28	NR	23-28	23-28
9-11 2-3X	9-11 2-3X	11-13 2-3X	9-11 2-3X	12-14 2X	9-11 3-4X	12-14 2-3X	12-14 2-3X	NR	12-14 3X	12-14 2X
10 2X	8 2-3X	12 2-3X	10 2X	7-9 2X	8-10 3X	9-11 2-3X	9-11 2-3X	NR	10-12 3X	10-12 2X
Not recommended				—	—	—	—	6 2-3X	6 or 9 1:1 3X	—
—	13 2X	12 2X	—	—	—	13-15 2X	14-16 1½-2X	NR	10-12 2X	10-12 1½-2X

of chart) is multiplied by the factor shown (example, 2X). If no factor is given, use the exposure index.

92 COMBINATIONS OF ROLL FILMS & 1-SHOT DEVELOPERS

Developers, various types: fine grain to high energy	Very slow films: maximum sharpness, minimum graininess		General purpose films: medium slow, very fine grain				General purpose films: medium fast, fine grain	
▽ ▽	ADOX R14 e.i. D16, T12	AGFA ISOPAN FF e.i. D16, T12	ADOX R17 e.i. D32, T25	AGFA ISOPAN F e.i. D40, T32	KODAK PANATOMIC-X e.i. D25, T20	PERUTZ PERPANTIC 18 e.i. D40, T32	ADOX R21P e.i. D80, T64	AGFA ISOPAN SS e.i. D80, T125
AGFA RODINAL, 1:75 minutes at 68F	—	—	14-18 2-3X	14-18 2-3X	11-13 2-3X	14-18 2-3X	14-18 2-3X	14-18 2-3X
AGFA RODINAL, 1:100 minutes at 68F	13-15 2X	13-15 2X	16-20 2-3X	16-20 2-3X	14-18 2-3X	16-20 2-3X	16-20 2X	16-20 2-3X
EDWAL FINE GRAIN CONCENTRATE #2, 1:15 minutes at 70F	7-9 2X	7-9 2X	11-13 2X	11-13 2X	11-13 2X	11-13 2X	—	—
EDWAL MINICOL, 1:4 minutes at 70F	14-16 1½-2X	14-16 1½-2X	20-24 2X	20-24 2X	20-24 2X	20-24 2X	—	—
EDWAL SUPER 12, 1:9 minutes at 70F	—	—	—	—	—	—	—	27-33 2-3X
FR X-22 minutes at 68F	1:19 11-13 2X	1:19 11-13 1½-2X	1:15 12-14 2X	1:15 10-12 2X	1:15 10-12 2X	1:15 10-12 2X	1:9 15-17 2X	—
FR X-500, 1:10 minutes at 70F	Not recommended for use with these films						10-12 2-3X	10-12 2-3X
PERUTZ PERINAL, 1:50 minutes at 68F	7-9 2X	7-9 2X	9-11 2X	9-11 2X	9-11 2X	9-11 2X	11-13 2X	11-13 2X
PERUTZ PERINAL, 1:100 minutes at 68F	16-18 1½-2X	16-18 1½X	20-22 2X	19-21 2X	20-22 2X	19-21 2X	24-27 2X	24-27 2X
TETENAL NEOFIN BLUE 1 vial to 500cc minutes at 68F	12-14 2X	13-15 2X	—	—	—	—	Not recommended	

These recommendations give improved results with "average" subjects when the "official" exposure index (top

First time ever! A master guide to a simple, convenient, dependable method of developing roll films with concentrated formulas which are diluted with water, used once, and discarded. These combinations cover a wide range—from finest grain and maximum sharpness, to high film speeds for available light shooting. The developers are described on *page 78* . . . . . by John Wolbarst

General purpose films: medium fast, fine grain				High speed films:						
ANSCO ALL WEATHER PAN e.i. D64, T50	ILFORD FP3 e.i. D64, T50	KODAK VERI-CHROME PAN e.i. D80 T64	PERUTZ PEROMNIA 21 e.i. D100, T80	AGFA ISOPAN U e.i. D250, T320	ANSCO SUPER HYPAN e.i. D200, T160	ILFORD HP3 e.i. D200, T160	ILFORD HPS e.i. D400, T320	KODAK ROYAL-X PAN e.i. D & T650	KODAK TRI-X e.i. D200, T160	PERUTZ PEROMNIA 25 e.i. D250, T320
11-13 2X	11-13 2-3X	11-13 2-3X	14-18 2-3X	Not recommended for use with these films						
14-18 2X	14-18 2X	14-18 2-3X	16-20 2-3X							
15-17 2X	—	17-19 2X	15-17 2X	—	15-17 2X	11-13 1½-2X	—	NR	15-17 2X	15-17 2X
—	—	—	—	—	—	—	—	NR	—	—
27-33 2X	—	27-33 2-3X	—	—	27-33 2-3X	27-33 2-3X	27-33 2X	NR	27-33 2-3X	27-33 2X
				Not recommended for use with these films						
10-12 2X	10-12 2X	10-12 2-3X	10-12 2-3X	Do Not Use	10-12 3X	10-12 2-3X	10-12 2X	NR	10-12 2-3X	NR
11-13 2X	9-11 2X	11-13 2X	11-13 2X	Not recommended for use with these films						
24-27 2X	22-25 2X	24-27 2X	24-27 2X							
				Not recommended for use with these films						

of chart) is multiplied by the factor shown (example, 2X). If no factor is given, use the exposure index.

WHICH ROLL FILM DEVELOPER IS RIGHT FOR YOU?

The charts on *pages 74-77* contain the most comprehensive selection of tested roll film-developer combinations ever published.

The recommendations are conservative and are designed to produce essentially "normal" negatives in which full use has been made of the inherent sensitivity of the film.

As most of these developers are quite energetic, excessively dense negatives may result if the films are exposed at their "official" exposure index. So, where necessary, a "speed increase factor" is included with the developing time. Simply multiply the exposure index by this factor (2-3X, for example) and expose accordingly. Where there is no factor, use the "official" exposure index. This points up the need of knowing what type of developer you intend to use before snapping the shutter.

IMPORTANT! The exposure recommendations are based on the careful use of an accurate incident light meter, or an "average" reading (mid-point between readings of important shadows and highlights) with a reflected light meter.

Unless otherwise noted, these developers all require moderately vigorous agitation for 10 seconds per minute (Eastman Kodak Co. now recommends 5 seconds every 30 seconds). Agitate initially for 20 seconds nonstop.

The agitation should be equivalent to inverting, turning and righting a Nikor tank once each second, or giving the spindle of a rotary tank one fast turn per second.

AGFA ATOMAL NEW: A fine grain, soft working formula. Two-powder form, does not mix easily. No replenisher available in small sizes; extend development one minute per roll for several rolls, with increasing graininess. Keeps well. Price: 300cc (11 oz.) powder, 75 cents; 600cc, $1.20. Agfa, Inc., 515 Madison Ave., New York.

AGFA RODINAL: An ancient German formula of enormous power, used as a one-shot at extreme dilutions. Has outstanding ability to give sharp-appearing images. No fine grain formula, it should not be used with high speed films, which it may fog badly. Graininess pattern, if visible, is very tight, razor edged, and not unpleasing. Concentrate keeps indefinitely; after dilution, about 1 week in sealed bottle. Highly alkaline; avoid skin contact with concentrate. Price: 1/10 litre liquid (3⅓ oz.), $1.50; ½ litre (17 oz.), $3.95. Agfa, Inc., 515 Madison Ave., New York, N. Y.

ANSCO FINEX-L: Very fine grain formula, works well with films indicated but may fog others badly. Keeps well, if kept sealed and airless. Price: 1 qt. liquid, $1.25. Replenisher. Ansco, Binghamton, N. Y.

ANSCO ISODOL: Usually for sheet films, but recommended by Ansco for vigorous, non-fine grain development of Super Hypan roll film. 1 gal. powder, 46 cents. Ansco, Binghamton, N. Y.

ANSCO NORMADOL: Outstanding fine grain formula of D-76 type, but softer working and gives slightly less film speed with much less tendency to block up highlight areas. Long life in use and storage. Price: 1 qt. powder, 35 cents. Replenisher. Ansco, Binghamton, N. Y.

CLAYTON P-60: Versatile, powerful but soft working Phenidone type, producing very high film speeds with medium fine grain and moderate contrast. Keeps well. Stock solution diluted 1:2 to make working solution, which also keeps well. Agitate 10 seconds every two minutes. Price: 1 qt. liquid, $1.90. Self-replenisher. Clayton Chemical Co., 5420 N. Damen Ave., Chicago, Ill.

EDWAL FINE GRAIN CONCENTRATE #2: Versatile one-shot, 1:15 dilution. Medium fine grain with fast and high speed films (may cause some thin fog); good sharpness and low graininess with slower films. Concentrate keeps indefinitely. Price: 4 oz. liquid, 49 cents. Edwal Scientific Products Corp., 420 W. 111 St., Chicago, Ill.

EDWAL MINICOL: An extremely soft working formula which, when diluted 1:4 to make a one-shot, couples with thin emulsion, high sharpness films to give negatives of unusual sharpness and minimum graininess. Keeps well before dilution. Price: 1 qt., $1.35. Self-replenisher. Edwal Scientific Products Corp., 420 W. 111 St., Chicago.

EDWAL SUPER 12: Very powerful but soft working developer which, when diluted 1:9 as a one-shot, pro-

Be sure to read through this before picking your film-developer combination from the charts. Here are facts about the developer's characteristics, who makes or imports it, how much it costs, how to use it for best results. The charts and this list do not include *all* roll film developers, and if one of your favorites is missing it's no indication of prejudice or lack of regard for that product . . . . . by John Wolbarst

duces high film speeds with fine grain and low to medium contrast negatives. Keeps well before dilution. Avoid skin contact, which may cause irritation and heavy staining; thorough washing of equipment is necessary. Price: 1 qt. liquid, $1.35. Edwal Scientific Products Corp., 420 W. 111 St., Chicago, Ill.

EDWAL THERMOFINE: Versatile, energetic medium fine grain formula, which may be used at temperatures up to 90F. Long life in use and storage. Price: 1 qt. liquid, $1.10. Replenisher. Edwal Scientific Products Corp., 420 W. 111 St., Chicago, Ill.

ETHOL UFG: Outstanding, powerful but soft working formula, for high film speeds with moderate contrast and fine to medium fine grain. Agitate 5 seconds every 30 seconds. Excellent keeping qualities. May be available in liquid form soon. Price: 1 qt. powder, $1. Replenisher. Plymouth Products Co., Inc., 1770 W. Berteau Ave., Chicago, Ill.

FR X-22: Specialized liquid one-shot, for use with thin emulsion, high sharpness films at dilutions from 1:9 to 1:19. Excellent performance with films listed, giving low graininess, high sharpness. Concentrate keeps well, if kept from contact with air, which ruins it quickly. Price: Pkg. of three 1 oz. bottles, 75 cents. FR Corp., 951 Brook Ave., N. Y.

FR X-33B: Very fine grain, soft working, low energy type. Not for use where high film speeds are needed. Keeps well. Price: 1 qt. liquid, $1.19. Replenisher. FR Corp., 951 Brook Ave., New York.

FR X-500: One-shot Phenidone formula, diluted 1:10, for use with fast and high speed films. Gives very high film speeds, medium fine grain, moderate contrast. Keeps well if sealed, air-free; once bottle is opened, should be broken into small quantities in sealed, airless bottles. Price: 1 qt. liquid, $1.19. FR Corp., 951 Brook Ave., New York.

ILFORD ID-11 (see Kodak D-76)

ILFORD MICROPHEN: Extremely powerful but soft working British-made two-powder type, first to use Phenidone. May be available in liquid form soon. Gives very high film speeds with medium fine grain and moderate contrast. Keeps well. Price: 21 oz. powder, 95 cents. Replenisher. Ilford, Inc., 37 W. 65 St., New York.

KODAK DK-50: Usually for sheet films, it's recommended for use with Kodak Royal-X Pan roll film; use it only once and discard. 1 gal. powder, 55 cents. Eastman Kodak Co., Rochester, N. Y.

KODAK D-76: Outstanding single-powder type (Ilford ID-11 is similar but comes in two-powder form). D-76 gives maximum film speed and shadow detail, with moderate contrast and fine to medium fine grain results. It has long been the standard against which the performance of other powerful, general purpose developers is measured. Very long life in use and storage. Price: D-76, 1 qt. powder, 40 cents. Eastman Kodak Co., Rochester, N. Y.

KODAK MICRODOL: Very fine grain, soft working developer, which gives moderate film speed. Use and storage life somewhat less than for D-76. Available as single powder and liquid, with replenisher for both types. Price: 1 qt. powder, 55 cents; 1 qt. liquid, $1. Eastman Kodak Co., Rochester.

PERUTZ PERINAL: Powerful German-made one-shot to be used at extreme dilutions. Avoid skin contact with concentrate. Despite apparent similarities, it is quite different from Agfa Rodinal; seems to be much softer working, with less tendency to overdevelop highlights. No fine grain formula, it should not be used with high speed films. With films listed, graininess is low, with "soft-edged" look when visible. Outstanding results with medium slow films. Concentrate keeps indefinitely. Price: 1/10 litre (3⅓ oz.), $1; ¼ litre (8½ oz.), $1.60; 1 litre, $3.60. Burleigh Brooks Co., 10 W. 46th St., New York.

TETENAL NEOFIN BLUE: Specialized German-made one-shot, for use with slowest, maximum sharpness films. Results are outstandingly sharp and fine grained. Diluted 1 vial to 500cc. Keeps well in sealed vials. Price: About $2 for pkg. of 5 vials. Tetenal Photowerk, Hamburg, Germany. Manufacturer is temporarily without an official U. S. importer.

THE TWIN-LENS REFLEX: ℞ FOR TWO COMMON PROBLEMS

By EDWARD MEYERS

IS THE 2¼ twin-lens reflex camera as antiquated as some 35mm owners insist? The argument is usually based on the presumption that the 35mm camera is a more precise instrument, that lenses available for it are of better quality than lenses available for the 2¼ cameras, and that the 35mm camera is a more versatile and useful instrument.

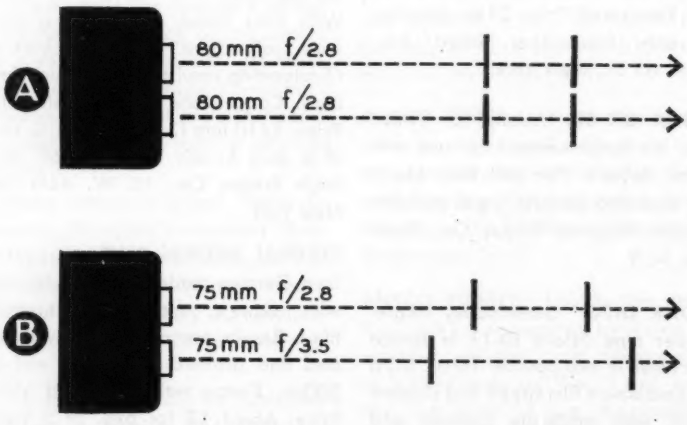
So much for fancy. Now for the facts. A 2¼ camera with a good lens is capable of producing a sharper photograph than any 35mm camera with a comparable lens. Lens manufacturers do not discriminate between the lenses they make for 35mm or 2¼ cameras. They produce lenses of equally fine quality, correcting as many unwanted aberrations as possible. Obviously, if lenses for 35mm and 2¼ cameras are equal in quality, then the 2¼ camera has the advantage. For example, to make an 11 x 14 print from a 35mm negative, the magnification needed is 11X. To make an 11 x 14 print from a 2¼ negative, all you need is a 5X magnification. Because you don't need to enlarge the image as much, you get a sharper print.

What then is the 2¼ problem? After asking professional photographers, advanced amateurs, and beginners, we found two distinct areas of 2¼ twin-lens reflex technique which cause the most trouble: 1. The mechanical difficulties in taking the picture, 2. The mechanical difficulties in enlarging the negative. We've investigated both areas carefully. The two problems are no fault of the cameras. Both stem from traditional techniques of handling 2¼ cameras and in darkroom procedures—traditions which must be broken.

Disparity between the taking and viewing lens aperture and focal length produces a decided difficulty in achieving sharp pictures. If you've used an f/2.8 wide open, you may discover you're no longer getting sharp pictures. The problem is caused by "focus latitude"—or more precisely—lack of it.

The 2¼ twin-lens reflex cameras are made with an assortment of lenses. For example, a 75mm f/3.5 taking lens and a 75mm f/2.8 viewing lens, a 75mm f/3.5 taking lens and a 75mm f/3.5 viewing lens, and an 80mm f/2.8 taking lens and an 80mm f/2.8 viewing lens are the usual combinations.

Let's take the problem of the 80mm viewing and 80mm taking lens first. Because the focal length is slightly longer than that of the usual 75mm lens on most 2¼ cameras, the taking lens delivers a much shallower depth of field at any given aperture. If you're inclined to be a trifle sloppy in focusing the 75mm lens, you may still achieve a sharp picture. But the same technique applied to the 80mm lens will immediately land you into trouble—lack of sharpness. And if you're shooting wide open at f/2.8,

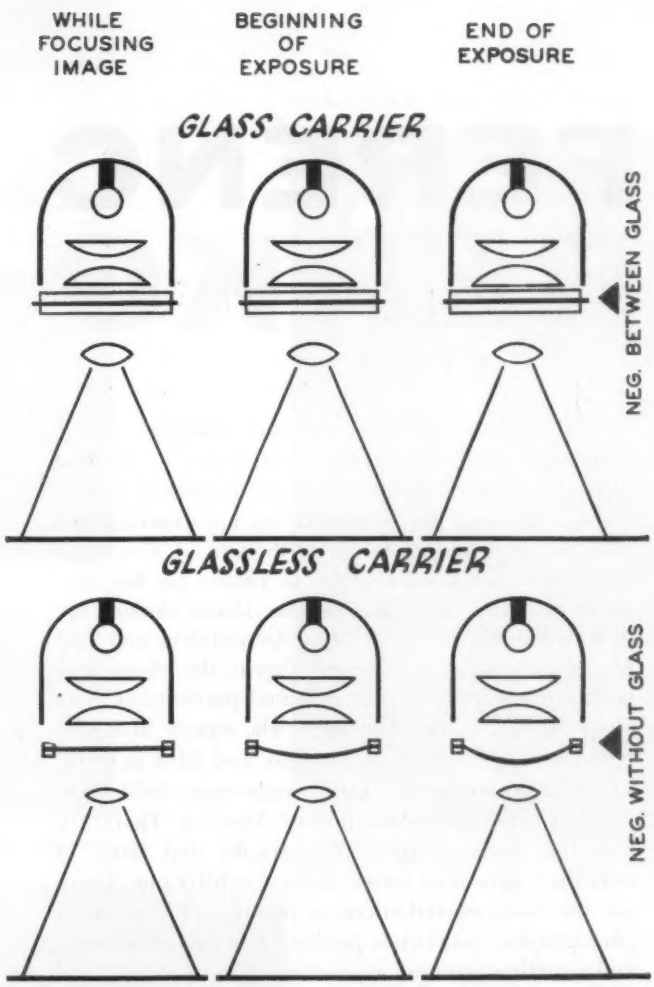


WHAT IS FOCUS LATITUDE? It's an optical safety valve which compensates for slight focusing errors. With it your range of sharp focus is extended beyond what you see on the ground glass. If your 2¼ twin-lens reflex has 80mm f/2.8 taking and viewing lenses, the focus you see on the ground glass is what you get on the negative (A). If your camera has 75mm lenses, f/3.5 taking and f/2.8 viewing (B), you'll always have the advantage of focus latitude provided by the f/3.5 taking lens.

you compound the difficulty since such a large aperture has less depth of field (focus latitude) than at f/3.5. Obviously, the solution with 80mm f/2.8 lenses is to stop down and use a slower shutter speed to assure sharpness.

At this writing all cameras with 80mm f/2.8 taking lenses have f/2.8 viewing lenses. At full aperture, what you see, you get. The user of the 75mm lens camera has more leeway. To begin with, his 75mm lens has more depth of field at any given camera-to-subject distance. In addition, most camera manufacturers have built in a small optical safety valve. The viewing lens is often f/2.8 while the taking lens is f/3.5. Assume that you're shooting with the lens wide open and your focus is a trifle off. Then, the additional depth of field (or focus latitude) of the f/3.5 taking lens will compensate for the error.

In many cases, however, lack of sharpness cannot be blamed on focusing techniques. Another major cause of unsharp pictures is camera movement. By the nature of the 2¼ twin-lens reflex camera shape (a rectangular instrument with projecting knobs and buttons), it's sometimes awkward to hold steady and operate quickly. We were amazed in examining dozens of 2¼ twin-lens reflex cameras, of varying manufacture, at the diversity of mechanical linkages involved in the shutter release types. Each release demands a specific technique for tripping the shutter and supporting the camera. The different shutter releases examined were activated, for example, by pushing down, pulling up, pushing to one side or the other, and pushing in. When you use any one of these motions, there is a good possibility that the camera will move in the direction of the finger pressure—unless you counteract it. If the shutter release is on the front and is tripped by pushing in, apply opposite pressure with your hands or fingers against the back of the camera. Apply pressure upward from the bottom of the camera if the shutter release pushes downward. Always counteract the shutter release pressure.



SHOULD YOU USE GLASS OR GLASSLESS CARRIERS? If you're sure the negative's sharp and the enlarging lens is good, negative buckling may be the remaining cause of your unsharp enlargements. The illustration, *above*, shows graphically just what happens in a glassless negative carrier during enlargement. The remedy? A glass carrier, of course. The glass carrier may add to the dust and lint hazard, but as you can see, the negative will remain absolutely flat.

The central area of any ground glass is always 2½ to 10X brighter than the edges. Some manufacturers improve edge brightness by supplying their cameras with a built-in field lens. This field lens can be either an actual condensing lens with a ground glass on its lower side or a Fresnel lens (generally a plastic sheet containing finely reproduced circular lines). The Fresnel lens is lighter and takes up less room than the condenser type field lens. While brightening the image, Fresnel lenses do diffuse it slightly. Consequently, most Fresnel lenses in use today contain a clear central spot to be used for focusing. Even this clear spot, however, causes a certain decrease in image sharpness.

Unfortunately, even the sharpest ground glass image has its problems. Extraneous light enters the focusing hood and decreases image contrast on the ground glass. The resulting glare makes it difficult to see the image.

Many newer twin-lens reflex cameras have shielded magnifying glasses which, when placed into position, shield the ground glass from the extraneous light. Perhaps the best solution is the accessory focusing hood which eliminates all extraneous light. The accessory hood can be obtained with or without built-in binocular magnifying glasses. If you don't have one, get one.

While we're on the subject of focusing, here's a relatively unknown fact which every reflex camera user should know. Focusing knobs are geared differently, and widely divergent focusing techniques must be used with each type. Examine the focusing knob on your camera, if it has one. It's either a high gear ratio unit, or it uses low gearing. The high gearing provides a *(Continued on page 112)*

FERENC BERKO

FERENC BERKO is a man of many countries, many languages, many interests, many fields in photography. To some people he is an industrial movie maker, to others he is known for his experimental work in black-and-white. He is thought of as a creative 35mm color worker. He is known for his portraiture, nudes, as a user of the 35mm camera for photojournalism in the 1930's. An architect may call him for photographs; the next ring of the phone may be from parents who want informal portraits of their offspring. There are even those who equate him with his home base of Aspen, Colorado, and think in terms of the publicity for the many conferences held there by the Container Corporation of America. There are also the Berko-credited photographs that hang in museums, appear in books, show in exhibitions. There are the many contributions to photographic annuals, photographic magazines published here and abroad, and countless general magazines.

All of these Berkos are the same man. And this does not imply a jack-of-all-trades, master-of-none type of individual. Rather, Berko is a recognized specialist in each of these fields. He has managed this seemingly impossible task because of two things: One is the kind of person Berko is; the other, the intelligent way that he has chosen to spend his time and talents.

What kind of person? Very much of an individualist. Difficult therefore to pigeonhole. First impression in conversation is one of vitality, curiosity, a person consumed with ideas, thought through. He is witty, but not a teller of jokes. He will try the new, but holds tradition in respect, and is not a faddist. While he has earned his living as a still and movie photographer for 20 years, his talk may turn to books, music, painting, skiing, philosophy with equal zest and depth.

This willingness and desire to explore the world is the result of a unique *(Continued on page 116)*

PEOPLE

What is a miniature camera? There was a time when even the 35mm was not considered a professional's tool. In the 1930's when Berko first began taking pictures, a whole new world, the world of the "candid," opened up. The 35mm dictated a new way of seeing, unfettered the photographer's eye, freed him from time-consuming camera adjustments. The unexpected humor of everyday happenings were fixed on film and paper. Even in London's staid British Museum there were visual chuckles. A bored attendant ignored a nude lady, and curiosity was piqued by seeing only the legs of an art lover. On a French beach a conservative sun worshipper vied for attention with the one-piece bathing suit. When Berko went to India to work in the movies, he took along his still camera and documented street scenes, exotic and funny. Always in tune with his times, he pioneered with the 35mm photojournalists, later broke his own ground in photography (see next page).

1937. London: Feet of an art lover. British Museum.

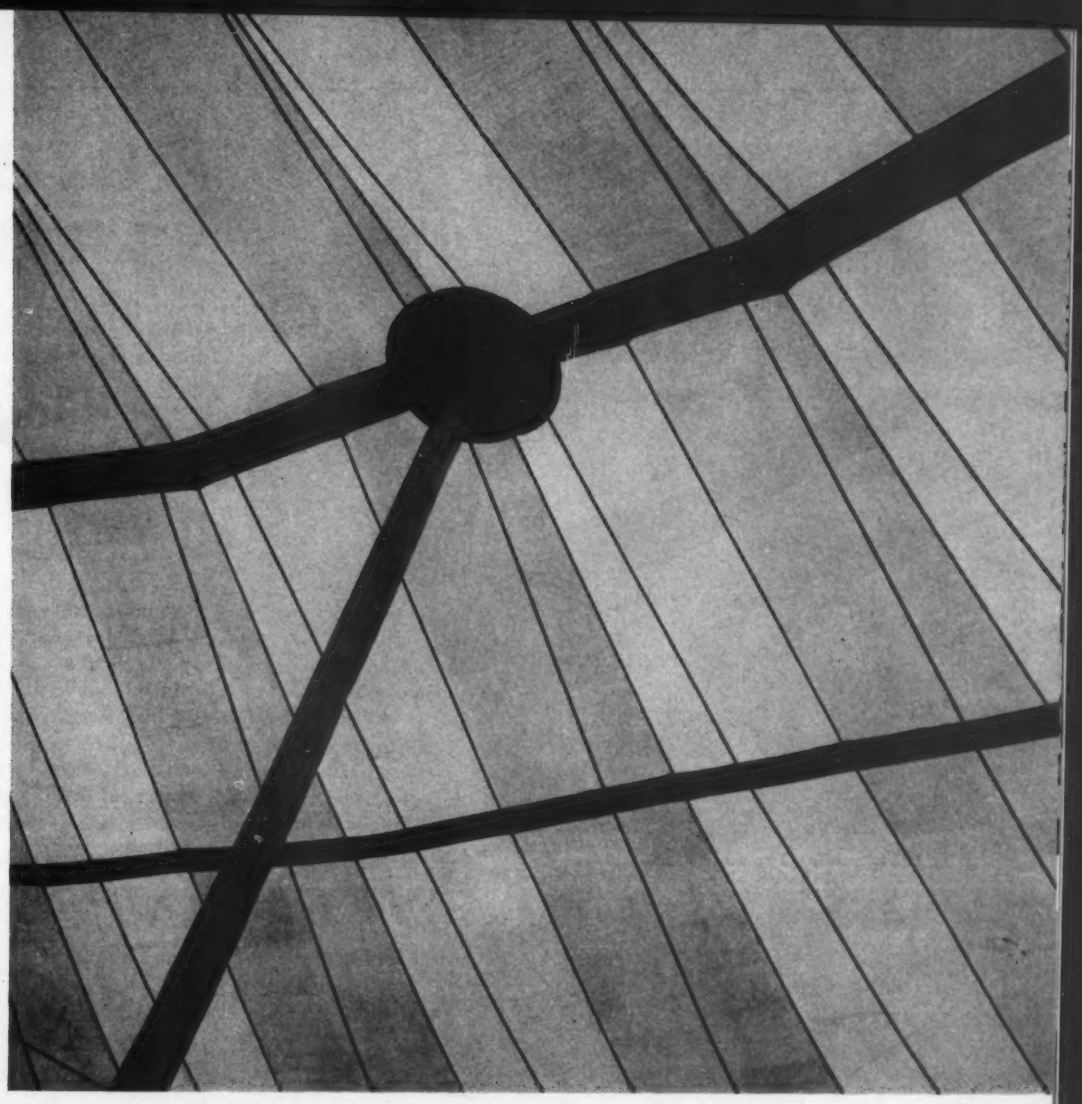
1937. London: Venus and her keeper.

◁ 1939. Bombay: False teeth shop.

▽ 1937. Trouville: Sun worship.

1951. White snow: Black dog.

1950. Arizona: Cactus against the desert.



1949. Aspen, Colorado: Tent roof.

DESIGN

A word can be used so often and so long that its original precise meaning becomes lost. Thus it is with "composition." In a note to us Berko poses a riddle. Is modern composition merely design? Could be. Certain it is that the modern sense of seeing which emerged from Berko's work in the West after World War II can be traced to the fusion of modern design elements with photography. Space became eliminated; sometimes gradation of tones did, too. Note the silhouette of the dog against the snow. An abstraction of reality? Yes. A photograph? Yes, but in 1951, a new kind of photograph. Form emerged as a visual shocker. The myriad detail of a spiny cactus was less important than its black snaky convolutions against a blank sky. An angular tent roof changed from a simple housing against sun and rain into an intricate study of line and tones on a flat plane. Dog, cactus, tent—fairly common subject material, but how freshly photographed, how unexpected the way of seeing!

△ 1954. Studio: The nude.

▽ 1954. Mexico: Fishermen of Lake Patzcuaro.

DESIGN + PEOPLE

As Berko became more interested in color, he began to treat certain black-and-white subjects differently. Color was to be seen and photographed *as it was seen*. But with black-and-white, he discovered that certain moods and feelings could be better effected by darkroom controls. Case in point: the mistiness and lack of details in the Lake Patzcuaro photograph, *below*. It was underexposed and overdeveloped for a more than normally contrasty negative. The blacks and whites were further enhanced at the printing stage. The nude, *left*, was also a study in form and design, rather than the picture of an individual. The meeting of four formalized squares in the ancient gardens of the Villa Borghese, *right*, became the focal point of a priestly afternoon walk. Interesting fact: Berko says that certain subject material, which looked better to him in black-and-white than in color several years ago, does not do so any longer. He feels this is *not* because he has grown more used to color, but that the materials have improved so much. He still feels there is a greater potential for abstract work and that story-telling photojournalism (not travel) is more effective in black-and-white.

1955. Italy: Garden of Villa Borghese.

COLOR

The discipline of the cinematographer has played a strong role in the development of the color eye of Ferenc Berko. Although he had worked with Kodachrome when it first came out, difficulties of supply, etc., in India during World War II, kept him from doing serious work with it until he settled in Aspen, Colo., in 1949. Since the movie photographer cannot crop his scene after shooting, Berko early found himself filling the frame with his composition. This also meant choosing the right lens for the scene at the outset, so the proper use of close-up, normal, and long focal length lenses was second nature to him. The horse's eye, *left*, is an example of what Berko terms "seeing first." He had noticed, while photographing a rodeo, the beautiful sheen on the wet flanks of a horse as it passed close by him. Why not do a series of close-ups of horses' anatomies? The orange clad worker, *right*, is what might be called documentary abstract. Once again, a question of seeing design in our everyday world. *Below*, the lyric landscape. On the one hand Berko can appreciate the subtleties of the almost black-and-white horse's eye. On the other, he will quickly take advantage of the screaming orange and green design, *right*. Even the landscape, *below*, in its blue-violet range is unusual in terms of color.

1953. Texas: Workman at Dow Chemical.

◁ 1949. Close-up of horse's eye.

▽ 1952. Colorado: First rays of sun.

STRAIGHTFORWARD approach which relies on tousle-haired subject alone for its appeal was used by Helen Schoenberg of New York City for informal portrait. Nikon, Plus-X, f/2.8, 1/100 on overcast day. First Prize.

MONTHLY CONTEST

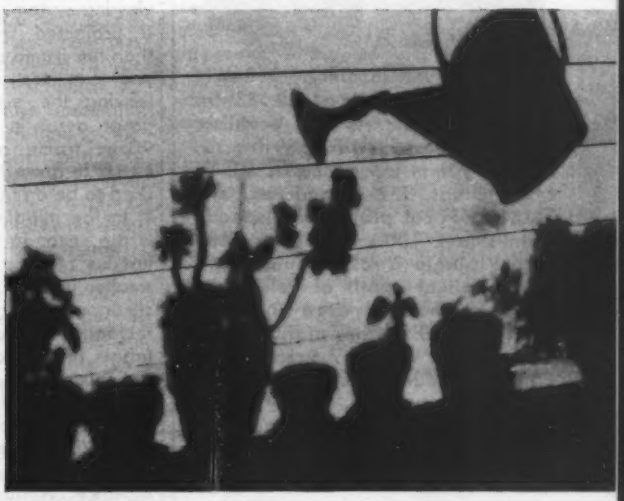
MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE $25
SECOND PRIZE $15
THIRD PRIZES $10

THERE ARE MANY WAYS to look at the most dynamic of camera targets—people. Many ways to convey to the casual observer something of the personality, the environment or the activities of the subject. There is the "stand up and smile" school which considers a reasonable likeness sufficient. There is the cliche of the artist surrounded by his canvases, or the octogenarian by his Victorian mementos. And then there are the more imaginative approaches, some of which are illustrated on these pages.

Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger, with the exception of Polaroid prints, which may be submitted in original size. Your name, address and all technical data must appear on the back of each print. No entry blanks are required. *Please enclose a stamped (first-class postage), self-addressed envelope* if you want us to return pictures we're unable to use. All entries are considered for use elsewhere in the magazine. Send them to Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60, New York, N. Y.

ENVIRONMENT can be revealing. Sharply focused remnants of midday meal tell something about life of Bordeaux peasant housewife in background. Peter Miller, APO, New York. Canon, Plus-X, 1/60, f/5.6. Third Prize.

INDIVIDUALITY is lost in this study of "Playing Children." However, their obvious enthusiasm echoes the delight of children everywhere in jumping rope. Shadows on the chalk-marked pavement reflect attitudes of real-life counterparts. Gebruder Paysan of Stuttgart, Germany used Leica, KB-17, f/8, 1/250. Third Prize.



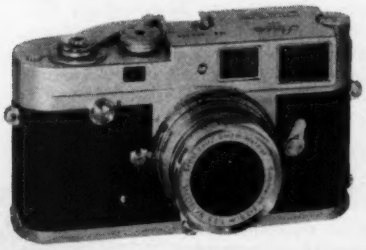
INANIMATE objects, even if only in shadow, can convey an impression of the people to whom these objects belong. Stuart Carter, Santa Barbara, Calif., used Super-XX, Graphic View, exposed 1 sec. at f/32. Third Prize.

◁ **STORY-TELLING** details make the title of this picture self-evident: "The Crop Was Good." The uninhibited smiles of the subjects also proclaim a farmer's satisfaction with the harvest rewards of hard work. Klaus Grebe of Kettwig-Ruhr, West Germany exposed Adox KB-17 in Leica, used settings of f/3.5 and 1/250 sec. Second Prize.

MODERN

MODERN PHOTOGRAPHY'S exclusive monthly equipment report section devoted to informative, unbiased field tests of equipment submitted to the editors for review.

LEICA M2: A BETTER CAMERA FOR LESS?



Specifications: Leica M2 35mm rangefinder camera with parallax correcting projected frames for 35, 50 and 90mm lenses. Lens: 50mm f/2.8 Elmar, f/2 Summicron, etc. Shutter: Focal plane with speeds from 1 to 1/1000 sec. Other features: Single stroke rapid wind lever, optical depth of field indicator, projected frame indicator lever, rewind button, manual click stop frame counter. Price: with 50mm f/2 Summicron, $345; with f/2.8 Elmar, $276. Many other camera body-lens combinations, accessories available. Importer: E. Leitz, Inc., N. Y.

The new Leica M2 based on the Leica MP professional camera is perhaps one of the most unusual cameras recently introduced by a major camera manufacturer. Not only does it have many features which photographers felt were lacking on the already popular M3 camera, but incredibly it sells for $100 less than the M3 did a few months ago.

It's hard to know exactly where to start. Let's begin with the viewfinder/rangefinder, really the heart of the Leica M series camera bodies.

The M3 camera introduced in 1954 has an extremely brilliant rangefinder/viewfinder with clearly defined parallax corrected, projected, built-in frames outlining the area for the 50, 90 and 135mm lenses. These frames can be changed automatically by inserting the proper focal length lens into the camera body or by turning a small lever on the camera front if you wish to preview the area covered by any lens.

Where is the built-in frame for 35mm lenses photographers have asked about the M3? The M2 has it. By adopting a slightly reduced viewfinder image size (.75:1) and using a rather large projected frame, the new 35mm f/3.5 Summaron wide angle lens (and two faster 35mm wide angle lenses soon to be announced) work directly through the camera's own viewing system. The 50mm lenses use a projected frame slightly smaller than the frame of the M3. As a result, you can see action entering and leaving the actual picture area, a great asset in action pictures. The 90mm frame of the M2 is slightly larger in area than the 135mm frame used to be on the M3.

In the middle of the field of view is the secondary rangefinder image, just as clear as ever, but a shade smaller in area than on the M3. The secondary image has a protruding rectangle on the top and smaller rectangle at the bottom. This is the new optical depth of field indicator. It works thusly: With your lens stopped down to f/16 focus on your main subject. Without refocusing your rangefinder, aim the camera at a nearer distance. Naturally, the two images which have been superimposed when in focus move apart as you point the camera closer. However, pick out a point at the close distance. It will appear now as two points. Place them within the protruding rectangle. If the points are close enough together to fall within the rectangle, the depth of field will be sufficient to render this close point sharply. You can do the same thing with a far object beyond your point of sharpest focus. The narrower rectangle on the bottom of the secondary rangefinder rectangle performs exactly in the same manner but for a f/5.6 aperture. It sounds complicated, but in practice it allows you to check depth of field in about two seconds at f/5.6 and f/16. Incidentally, with a bit of experimenting, there's no reason why comparative stops couldn't be figured for 35 and 90mm lenses so you could use this optical depth of field indicator with those focal lengths.

So much for the important changes on the viewfinder. Obviously, if you want to use a M2 and a 135mm lens, you'll slip an accessory viewfinder in the shoe atop the camera.

The single stroke rapid wind lever, at least as far as I'm concerned, is a great improvement over the two stroke lever used on the M3. Naturally it has a longer arc of travel than the M3 lever. However, should you own an M3 already and feel that you are too old or set in your ways to learn new tricks, you can give the single stroke lever two short throws and get your film and shutter wound just as neatly. The M2 will take a Leicavit single stroke rapid wind baseplate soon to be available and an electric motor drive will undoubtedly be available for the M2 before long.

The last important change which we consider a big improvement is the removal of the collar around the bayonet lens locking button on the camera body. The collar always made depressing the button a job for the photographer, complete with fingernails. The more nervous of us generally had much trouble pushing that button down with the ball of our thumbs.

Now let's get on to the so-called refinements which have been removed from the M3 to bring its price down. Sad to say, we miss none of them. The self timer is gone. The automatic setting frame counter has been replaced with a large milled click stopped wheel around the rapid wind lever. The automatic rewind lever which made it possible to rewind film without continually pressing a rewind button has been replaced with the obvious—a rewind button, which must be pressed during rewinding.

And there you have it. The rest of

TESTS

the newest cameras
the latest films
important accessories

the camera is the living, spitting image of the M3—single speed non-turning shutter setting wheel, silent shutter, super strong body, etc.

We should mention that the lens situation is at first going to cause some consternation among M3 owners. The 35mm f/3.5 Summaron has a new lens mount which couples to the projected frame system of the M2 only. If you use it on the M3, you will get a 135mm image in the viewfinder. Likewise, a 135mm lens for the M3 will show a 35mm image in the M2 viewfinder. The Dual Range Summicron which focuses as close as 18 inches will work with either camera and so will the RF 35mm Summaron with optical viewing unit. On the M2, it provides a slightly larger image than the built-in 35mm frame alone.

There are other small, non-mechanical changes which you will see on the M2. Various mouldings around rangefinder and viewfinder windows are missing. Their absence make the camera look neater. The translucent window admitting light to the viewing system for the projected frames now incorporates a vertical lined grid instead of a flat plate. The change does not seem to affect performance. If you go over the M2 with an even closer eye, you may find a few other minute changes.

Just for fun, we checked the new M2 price with 50mm f/2 Summicron against the list price of the 1948 Leica IIIc with Summitar f/2 lens. The new M2 is actually several dollars less.
—H.K.

PENTAX K FEATURES AUTO DIAPHRAGM

Specifications: Asahi Pentax K 35mm single-lens, eye-level reflex with semi-automatic, internally controlled diaphragm. Lens: 55mm f/1.8 Takumar with stops to f/22, focuses to 18 inches. Shutter: Focal plane 1 to 1/1000 sec., MX sync. Other features: Rapid return mirror, Fresnel lens in optical system, rewind crank, single throw film advance lever. Price: $249.50. Importer: Osawa & Co., (U.S.A.) Inc., 521 Fifth Avenue, New York 17, N. Y.

The 35mm single-lens eye-level reflex brigade can take heart. Some manufacturers are standardizing on lens mounts. For instance, the new Asahi Pentax K with internal automatic diaphragm control pin will work equally well with automatic lenses for the Edixa, Practika or Pentacon F and FB, all of which have identical screw threads and auto diaphragm controls. Of course, you may not want to use any other lenses with the Pentax K. Unlike most large aperture automatic lenses for single-lens reflexes, the Takumar is very compact and extremely light. The mount is very well finished and focuses quite smoothly. The cocking lever that opens the lens to full aperture for focusing is nicely located right where your left index finger would normally fall while holding the Pentax. It does not have a built-in sunshade which adds a lot of bulk to the lenses of other single-lens reflexes but one can be screwed into the front lens thread easily when needed. As far as lens quality is concerned, tests on MODERN's sample lens indicated that the lens tested wide open was perhaps one of the sharpest f/1.8 lenses we've had the pleasure of using.

Let's get back to the camera. If you're not familiar with Pentax design, we'll briefly summarize what the old camera had and then we can see what the Model K improvements are. The Pentax uses a very well-finished alloy casting. The viewing system is its biggest asset. The Pentax pioneered the rapid return mirror which returns to its viewing position immediately after exposure, thus eliminating the usual viewing blackout after exposure. They achieved excellent viewing brightness by incorporating a Fresnel lens underneath the pentaprism. There was no fall off in brilliance and the image at the edges was just as sharp as on the center. Lenses were preset, that is, you focused with the lens at full aperture and stopped the lens down manually just before you wanted to take the picture.

The switch in the new camera to a semi-automatic diaphragm was certainly expected. A redesigned and improved lens, an improved and now rubberized focal plane shutter, even more brilliant viewing system and a new top speed of 1/1000 sec. are welcome additional improvements.

A word about the Fresnel lens. The central area contains fine diagonal lines which are visible only when the lens is improperly focused. When the lens is in exact focus, the lines suddenly disappear. Focusing is certainly improved with it.

For $10 additional, you can buy a really novel and ingenious carrying case. Most professionals today carry their cameras without cases. Most are bulky (one technician refers to them as the "neverready cases"). The Asahi case is a fitted soft leather zipper pouch. A very flexible neckstrap of good leather attaches either to the camera itself or to the case. In addition, the case has a short wrist loop. You can take the camera from the case, attach it to neckstrap, stuff the folded case into gadget bag or pocket in seconds.

Other semi-automatic lenses which work like the standard 55mm will be forthcoming: a 35mm f/2.3 and a 105mm f/2.8 are promised.

Since equipment reviewers are not content unless they can find at least some minor point of criticism, I should mention that the shutter mechanism, although virtually vibrationless, could be a little quieter.—H.K.

OPTIKA REFLEX HAS INTERCHANGEABLE BACK

Specifications: Cut film, roll film and film pack single-lens reflex
(Continued on page 118)

НАСКОЛЬКО ХОРОШИ РУССКИЕ КАМЕРЫ?*

*HOW GOOD ARE RUSSIAN CAMERAS?

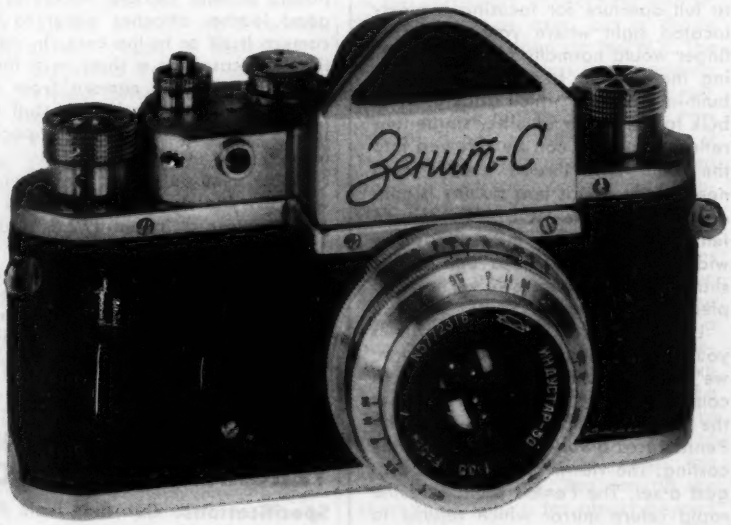
RUSSIAN CAMERAS are hardly new to American camera fans. GIs during World War II came back from Europe with many a Fed (copy of the pre-war Leica IIIa) and even a few Kiev cameras (copies of Contax II and III). They're still around, littering up the shelves of used camera dealers.

However, the Russians haven't been exactly sitting still in camera manufacture. Recently, plans were made to begin importation of Russian-made cameras into Canada. MODERN sent for a catalog and found that things have improved somewhat since the old Fed and Kiev days. The Fed seems to be out of production, the Kiev is still available. However, in thumbing through the catalog we discovered two completely new camera designs. They looked quite interesting. We obtained new samples of them from the importer, Ukrainska Knyha of Toronto, for testing. Many photographers who had seen these Russian cameras were willing to tell us about them, but we felt if we were going to find out how good they were we'd really have to get samples and do the testing ourselves.

The Zenith-C 35mm single-lens eye-level reflex camera sells for $99.50 in Canada. The camera body itself resembles a pre-war Leica IIIa and features a removable base plate. The lens thread is Leica, but the non-preset, non-click stop f/3.5 50mm lens cannot be interchanged with Leica lenses since the lens mount to film distance is far greater on the Zenith-C than on a Leica.

Shutter speeds are quite limited; 1/25 sec. is the slowest. The internal mirror is spring loaded and flies upward when the shutter release is pressed. The shutter cannot be called quiet. The small film wind and frame counter knob is hard to turn when the camera is loaded.

The prism image is brilliant—very bright and sharp right to the corners. Somehow, the manufacturers have



SINGLE-LENS REFLEX: INEXPENSIVE ZENITH-C

Aside from a brilliant prism finder, American camera fans would find the Zenith-C hopelessly lacking in features now common to all single-lens reflexes made in Western Europe and Japan. Slow speeds, click stops, rapid wind and rewind levers, good finish do not exist. There is no automatic or semi-automatic diaphragm. The lens has no presetting mechanism. Loading the Zenith proved difficult. Lens was sharp wide open and speeds 1/25 to 1/500 were accurate.

RAPID SEQUENCE LENINGRAD 35MM

All sequence cameras are noisy and the Leningrad is no exception. However, 12 shots can be made in less than 6 seconds after winding the spring motor fully. The rangefinder is brilliant but the secondary split image sometimes becomes difficult to line up with the main image. Frames for 50, 85 and 135mm lenses seen through viewfinder were extremely sharp and clear. Rewinding film was hard.

accomplished this with a relatively small aperture f/3.5 lens, without using any Fresnel lens in the viewing system. There is no split image rangefinder and the prism is non-interchangeable.

The lens was quite sharp at full aperture. The mount is of some light aluminum alloy and allows a close focusing distance of about 2½ feet. The satin chrome finish is quite good, but the black enamel chips easily. The leatherish plastic finish is very durable.

The three outstanding plus features of the Zenith-C are the low price, small size and brilliant viewfinder. The price perhaps reflects the lack of features—click stops, slow speeds, preset or automatic diaphragms that we've come to feel are really essential on similar cameras sold here. The viewfinder remains a real asset. Although the camera features an interchangeable lens mount, no interchangeable lenses are listed for it in the catalog. Incidentally, various staff members experienced considerable trouble loading the Zenith. The take-up spool didn't seem to want to wind film.

Let's turn now to the second, somewhat more professional 35mm camera MODERN was actually able to test, the Leningrad. The camera is about the size of a prewar Contax II. By turning the large top knob 33 times, you can fully wind the rapid sequence spring which pulls about 12 full 24 x 36 frames through the camera as fast as you can press the shutter release. The spring does not wind all the way down. After the first 12 shots, about 15 to 20 turns of the knob will rewind the spring fully.

The rangefinder-viewfinder is quite unlike any here in the U.S. It's a split image type. Instead of showing a second, superimposed image in the central rectangle as most 35mm cameras, the central section has a single movable image which must be aligned with the stationary image at the edges of the rectangle. If you have a still subject with clearcut vertical lines, focusing is no problem. Lining up a subject without clear verticals is downright difficult.

The finder window itself is extremely brilliant. There are three clearly outlined black frames showing the fields of view for 50, 85 and 135mm lenses. They are not parallax corrected.

This interchangeable lens has a Leica thread. All Leica thread lenses will fit the Leningrad and work with its rangefinder. The Jupiter f/2 50mm lens is not too sharp by our acceptable standards when wide open. The lens mount is rather rough in finish. It has no click stops.

The focal-plane shutter speeds 1 to 1/1000 sec. are governed by a single shutter speed dial. A speed check indicated that the speeds are quite consistent. The back and bottom of the camera comes off in one piece by turning a key on the right side of the bottom plate and unscrewing a knob on the left side. The camera back is a rather light metal pressing. The tripod socket is formed of an external piece of metal quite similar to the ones Zeiss discarded with the pre-war Contax II. Taking the back off or replacing it is hardly an instantaneous operation.

Taking pictures with the Leningrad was difficult at speeds less than 1/100 sec. since there was considerable shutter jar at first. After some use, the jar softened, then disappeared completely. The spring drive mechanism was no louder than on similar sequence cameras made elsewhere.

Rewinding film in the Leningrad is an experience. Instead of a rewind button or lever, there's a thumb pressure recessed screwhead on the camera bottom that must be turned until the spring loaded take-up drum becomes disengaged. Then you can rewind the film using the very large rewind knob atop the Leningrad. Several times, the rewind mechanism became difficult to disengage and the camera had to be taken into the darkroom to unload.

The overall finish and appearance of the Leningrad was considerably higher than the Zenith eye-level reflex. Oddly enough the rather large camera body was easy to hold at eye level. Apparently, the designers have deliberately molded *(Continued on page 114)*

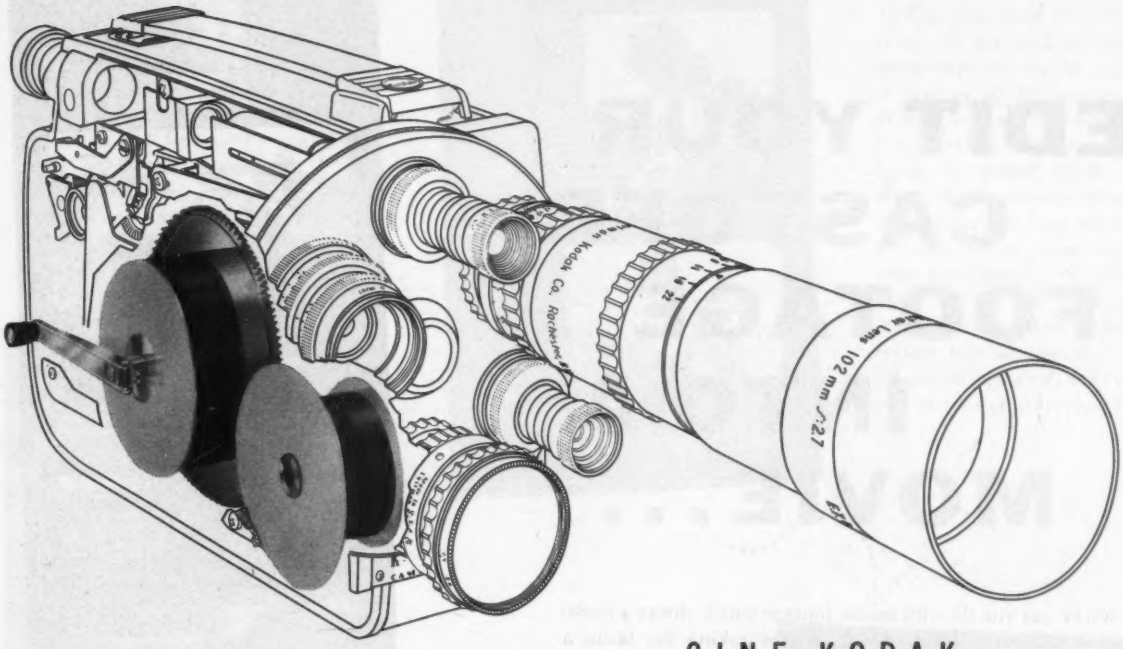
2¼ SLIDE PROJECTORS

PROJECT your 2¼ x 2¼ transparencies! Although prints to carry in your wallet or place on your mantelpiece are great, there's nothing like projection to bring out vibrancy of color and tonal range.

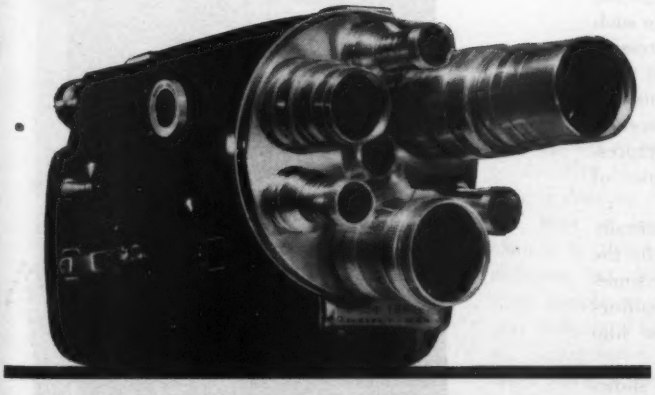
The 2¼ x 2¼ slide projectors do not come in as great a variety of models as their smaller 2 x 2 brothers. Nor do many offer semi- or full automatic operation. This chart, compiled by Norman Rothschild, lists a full range of models available, together with prices and a description of specific features, to help you choose the projector best suited to your needs.—THE END

NAME	LENS, LAMP	DESCRIPTION
Agfa Karator 77 $169.50	6-in. f/2.8 500 W.	Conversion kit for 2 x 2 slides, $19; 4-in. f/2.5 lens for 2 x 2 slides, $43.50; 10-in. f/4 for long throws, $69; 20mm f/1.4 Micro lens and carrier tube for microscope lenses (for projecting microscope slides), $51; semi-auto. changer for 2 x 2 slides, $19.95.
Ansco Dualet $39.95	5-in. f/3.5 300 W.	Auxiliary lens shortens projection lens to 4-in. focal length for larger images from 35mm, 828 and Super Slides, $3.
Bell & Howell Headliner 708 Duo $49.95	5-in. f/4 300 W.	Comes with 2¼ and 2 x 2 manual changers. 2 x 2 semi-auto. Selectron changer, $12.50; electrically operated remote control changer, $33.50; 7½-in. f/4.5 lens available.
Bell & Howell Streamliner 500 Duo $84.50	4-in. f/3.5 500 W.	2 x 2 semi-auto. Selectron changer, $12.50; electrically operated remote control changer, $33.50; 7½-in. f/4.5 lens available.
Brumberger Fleetwood #1406 $69.50	5-in. f/3.5 500 W.	$84.50 with 2¼ auto. changer. Auto. changer for 2¼ slides, $19.95; auto. remote control timer for 2¼ changer, $29.95; manual changers for 2 x 2, single stereo frame, $3.95 each; manual changer for Polaroid slides, $3.95; Airequipt automatic changer for 2 x 2 slides, $14.95; 7- and 9-in. lenses available.
Brumberger Riviera #1422 $59.50	5-in. f/3.5 300 W.	Same accessories as Fleetwood. $74.95 with auto. changer.
Heiland Reflex Projector $84	6½-in. f/4 300 W.	5-in., 9-in., and 12-in. lenses available. Projector part of case.
Leitz Prado 66/500 $196.50	150mm (6-in.) f/2.8 500 W.	Wide variety of accessory lenses from 150mm (6-in.) to 250mm (10-in.) available for 2¼ projection. Can be converted to 2 x 2 projector. Lenses from 3½-in. to 10-in. available. 2 x 2 conversion takes Leitz semi-automatic changer, price to be announced. Conversion kit to project Leica stereo slides (two 16 x 22mm images on 24 x 36mm frame*), $129 to $276 depending on lens used.
Polaroid 610 $109.75	6½-in. f/5.6 500 W.	Takes 2¼ x 2¼ slides made with Polaroid Land Projection Film, or standard 2¾ x 2¾ binders. 2 x 2, #613, slide changer, $4.95.
Realist 620 $39.95	5-in. f/3.5 300 W.	Conversion lens (160 percent greater screen area) for 35mm, $3; manual Polaroid slide changer, $4.95; stereo slide changer with above conversion lens, $4.95.
Viewlex V-53 $67.95	5-in. f/3.5 300 W.	2 x 2 carrier, $9.50; stereo carrier, $9.50; 2 x 2 Airequipt auto. changer, $14.95. Accepts Brumberger and Yankee 2¼ automatic changers. 6½-in. f/4.5 lens available.
Zeiss Ikolux 500 $199	150mm (6-in.) f/3.2 500 W.	Zeiss auto. changer for 2 x 2 slides, $19.50; Sterikon 10 stereo attachment for stereo slides (two 16 x 22mm images on standard 24 x 36mm frame*), $79; 250mm (10-in.) f/4 lens available.

* Stereo slides of this type, sometimes called "split-frame," are made by Contax IIa and IIIa cameras using the Zeiss Stereotar attachment; by the Contaflex with Steritar attachment; by the Nikon stereo lens; the Leitz Stemar stereo lens; the Exakta stereo attachments; Kindar Closeup Hypostereo attachment for the Exakta and by the Stereo-Tach attachment which fits a variety of 35mm cameras.



40-FOOT RUN ON ONE WINDING WITH THE CINE-KODAK K-100 CAMERA



16mm Cine-Kodak K-100 Turret Camera with 15mm wide-angle, 25mm standard, and 50mm telephoto Ektar Lenses and matching viewfinder lenses.

Here's a 16mm camera that gives you 40 feet of opportunity to do the unusual—to let your ideas flow—to film long scenes without interruption.

The heart of its drive is a prestressed spring which uncoils powerfully from one drum and coils onto another. Conventional springs, working only on a single axis, tend to lose power toward the end of the run.

The Cine-Kodak K-100 Turret Camera has the *two-drum* design. It is a big improvement over conventional single-drum springs because it contributes to *a steady rate of speed* throughout the 40-foot film run. And the K-100 Camera has a dial that continuously shows how many more feet of film can be run before rewinding.

Prices are list and are subject to change without notice.

Let your photo dealer show you these K-100 Camera features:

- Full speed range—from 16 to 64 frames per second
- Choice of 7 Kodak Cine Ektar Lenses, from 15mm to 152mm
- Matched telescopic viewfinders for all lenses
- Location for electric drive shaft
- Provision for hand crank for fades and dissolves
- Easy-loading, fully accessible film gate

Cine-Kodak K-100 Turret Camera lists for $337 with 25mm *f*/1.9 Ektar Lens. Single-lens model lists for $299. For other Kodak 16mm equipment, ask about the Cine-Kodak Royal Magazine Camera and Kodak Pageant Sound Projectors.

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Kodak
TRADEMARK

EDIT YOUR CASTOFF FOOTAGE INTO A MOVIE...

WHAT can you do with movie footage which shows a horse race without a finish, Uncle Walter raking the lawn, a tropical sunset, the baby sharing her lollipop with the family dog, and a dozen or so other shots with just as much connection? You could splice them together on a reel and hide them away, throw them out, save them for another film—or make a remarkable movie.

There probably isn't a movie maker who doesn't have a collection of precious (precious because he thought enough about what he saw at the time to expend film on it) but outwardly useless film. We say outwardly useless because once you start applying editing techniques to such an unpromising collection it can result in an impressive motion picture. If you don't think so take a look at what some of the expert editors employed by TV stations can do with old newsreel clips. They take miscellaneous scenes, culled from many sources and weld them into an impressive documentary that carries the flavor and essence of past times.

The professional film editor is an artist who actually molds a motion picture into the shape envisioned by the director and the photographer—and often creates something completely new. One of these ingenious film editors is Aram Boyajian, who has many TV and other film credits to his name.

"Can the same techniques which turn out fine TV shows and theatrical films be applied to home movies?"

Boyajian's quick "yes" to our question set the foundation for a plan. He suggested that we supply him with unrelated footage and he would put it together in a unified motion picture—and explain why and how he did it.

We shot several hundred feet of film, giving little thought to how one shot related to another. If a subject caught our interest, we started shooting. We took the film back to Boyajian.

"Before we start doing an editing job," he said, "let's see if we can come up with a few editing techniques to help us put this footage together.

"First, let's splice all this film together and screen it—

△

Professional film editor Aram Boyajian took two unrelated pieces of film and mixed them to entice audience interest. As the girl pulls the plastic bag from the boy's head in the first three frames, above, *she leaves the screen to the* right. *The audience wants to know where she went, is answered by her playing with the cat. Then we see the boy apparently looking at his sister.*

Here's the kind of editing that makes the most of just inches of film. The first two frames, below, *show how the film was joined to imply that the boy is mimicking his sister and her cat by playing with his hobby horse. We cut rapidly from girl in a skimmer to boy wearing same hat, to cat wearing skimmer, to grandfather and grandson enjoying the game. This last frame also begins a new idea.*

◁ The film now concentrates on the girl as she draws a picture of her cat. A close-up of the drawing at this point would add an interesting image and could be filmed at anytime. (Professionals often shoot close-ups long after the rest of the scene has been completed.) As she looks up in the second frame her attention is directed toward something off screen—grandfather and grandson, perhaps?

Grandfather's reading ▷ to the boy is similar to sister's drawing in feeling and even in action. The change to the kitchen is different, but continues to show people at work and play indoors. The raid on the refrigerator, since it takes place in the kitchen, fits in nicely with previous scenes. Each scene within a sequence, such as the one on the right, *need not be on the screen for long. Keep the scene on just long enough for your audience to assimilate the action. Make a rough cut and then project the film before trimming down to final length for each scene in the sequence.*

either with a projector or in a viewer. After a few screenings we may develop a basic idea for an editing script or story line. Naturally, it won't follow any factual situation —since the film was shot without trying to present a documentary picture of anything. What we want is an idea that will be appealing and provide a logical way to cut all this film together. Basically, we want to make a movie that will be fun to watch."

Boyajian explained that there are many ways to join unrelated subject matter. Professional film editors look for similar actions, identical colors, visual associations, the same lighting or mood. Reverse techniques—the shock of radical contrasts from one image to another—can also be applied. The only limiting factor is the imagination and taste of the man doing the editing.

Similarity of action can relate different sports or motions. For instance, a descending roller coaster, a skier or a child running down a hill can easily be intercut. All the shots have one direction—downhill motion. A bulldozer pushing a huge pile of rubble and a weightlifter straining a barbell over his head are two other examples. A golfer missing a putt combined with a man late for his train is somewhat more amusing—and there's no reason why your movie can't be funny.

A cut doesn't have to be obvious. It can be as subtle as matching a shot of a bright red *(Continued on page 138)*

◁ *You may find that two pieces of film can be joined for a touch of humor. Here, on the* left, *mother shows some new wallpaper to friends, while in the next scene the youngsters also sit on the floor to play Chinese Checkers. The film goes back to mother, this time standing. Ending the scene here serves to prepare for the next one, showing dad at work.*

◁ *Another scene of daughter creates a phone conversation that never existed. By going back and forth between shots of dad and daughter, both on the phone, we infer that they are talking. Actually, the scenes were shot with no idea of how they would finally be used. Since a sound track is improbable, and expensive, a title of three or four words can neatly supply the conversation. Here, dad says "I'll be home at six."*

The youngsters wait on ▷ *their bikes for dad to come home in the first part of the sequence,* right. *Dad arrives and we have a series of rapid images as he hugs each child in turn. A transition to the girl hugging her brother occupies slightly more screen time as the pace of the film slows and she says goodnight to him. As she does, her mother injects a hat into the scene, setting the stage for the end. The girl tries on the hat and the scene fades out.*

◁ *We leave mother holding wallpaper and now go to dad at work, also standing and holding a paper that's somewhat different. Since the film indicates dad's job (he's a meteorologist), we show him at work predicting the weather and play this off against another image in another place. "Will it be cold?" he seems to ask as daughter tries on a coat. Or, "Won't it?" as she takes off the coat.*

COMPLETE MOVIE FILM GUIDE

COLOR FILM IDENTIFICATION CHART

Film	Exposure Index D	Exposure Index T	Comments
Kodachrome Type A[1]	10[2]	16	A reversal film designed for direct projection. No filter required for tungsten lamps with 3400K color temperature (photofloods). In daylight an 85 filter must be used. Color saturation is excellent, with deep rich colors. Available in rolls and magazines.
Kodachrome Daylight[1]	10	5[5]	Color characteristics similar to Type A. However, film is almost impossible to use indoors with ordinary flood lamps. Conversion filter required drops exposure index to 5. Available in rolls and magazines.
Kodachrome Commercial	8[3]	10	Designed for use with 3200K professional photofloods. This is not a projection film. While providing a reversal image, film is used to make release prints. Its colors are not quite as rich as Kodachrome Type A or daylight film. Low color saturation is best where reproductions are to be made.
Ektachrome Commercial	16[3]	25	Provides rich color saturation but is intended for use where reproductions will be made from the original. Will replace Kodachrome Commercial eventually.
Anscochrome Daylight	32	12[5]	Faster speed makes it an easier film to use. A fine grain film for direct projection that offers warm tones, speed and rich colors. Little advantage is gained by using daylight emulsion indoors.
Anscochrome Tungsten	25[3]	32	Can be used as both indoor and outdoor film with proper conversion filter. Film loss outdoors is negligible. Designed for 3400K lamps. Color characteristics same as daylight Anscochrome.
Super Anscochrome Daylight	100	40[5]	Extremely fast color film with medium grain characteristics. Best for outdoor use under poor lighting: rain, fog, etc.
Super Anscochrome Tungsten	80[4]	100	Designed for shooting with 3200K professional floods. However, the film is definitely fast enough to use under available light conditions with ordinary household tungsten and fluorescent lighting. Color is deep and rich. The film is somewhat more grainy than regular Anscochrome. A fine choice for difficult lighting situations.
Anscochrome Professional	10	8[3]	This is a fine grain film for shooting original footage from which copy release prints are to be made. Like other Ansco color films, colors are warm and deeply saturated.

[1]Available in 8mm [2]With 85 filter [3]With 83 filter [4]With 85B filter [5]With 80B filter

IT'S OBVIOUS that one movie film will not do everything, although it is a good idea for the beginner to use just one film till he becomes expert with his camera, masters his shooting techniques. Very few amateurs and not all professionals are aware of the great number of movie films which are now available. We asked professional cinematographer Arnold Kotis, who has used all of these films, to prepare the charts *below* and, in addition to giving the obvious information as to speeds and type, to analyze the films in terms of what they will give you, what their proper usages are.

There are a few simple facts to keep in mind as you peruse these charts. Most amateurs plan to project the film they take. Therefore they will choose a reversal projection film, such as Kodachrome or Anscochrome. Additional prints can be made from such films. Professionals and those amateurs who want more than 25 copies will choose reversal film such as Kodak Ektachrome Commercial or Anscochrome Professional, which are not used for projection. From such films one can order as many first class copies as one can afford. A choice of a negative black-and-white film is based on similar requirements. It is the same principle as shooting black-and-white negatives in still photography.

The faster the film, the more the grain. But graininess is less of a problem for the movie maker than for the still photographer. Keeping your audience at the proper viewing distance will help. After all, you are not staring at a print but watching a series of projected images which pass *(Continued on page 114)*

DON'T PASS UP BLACK AND WHITE

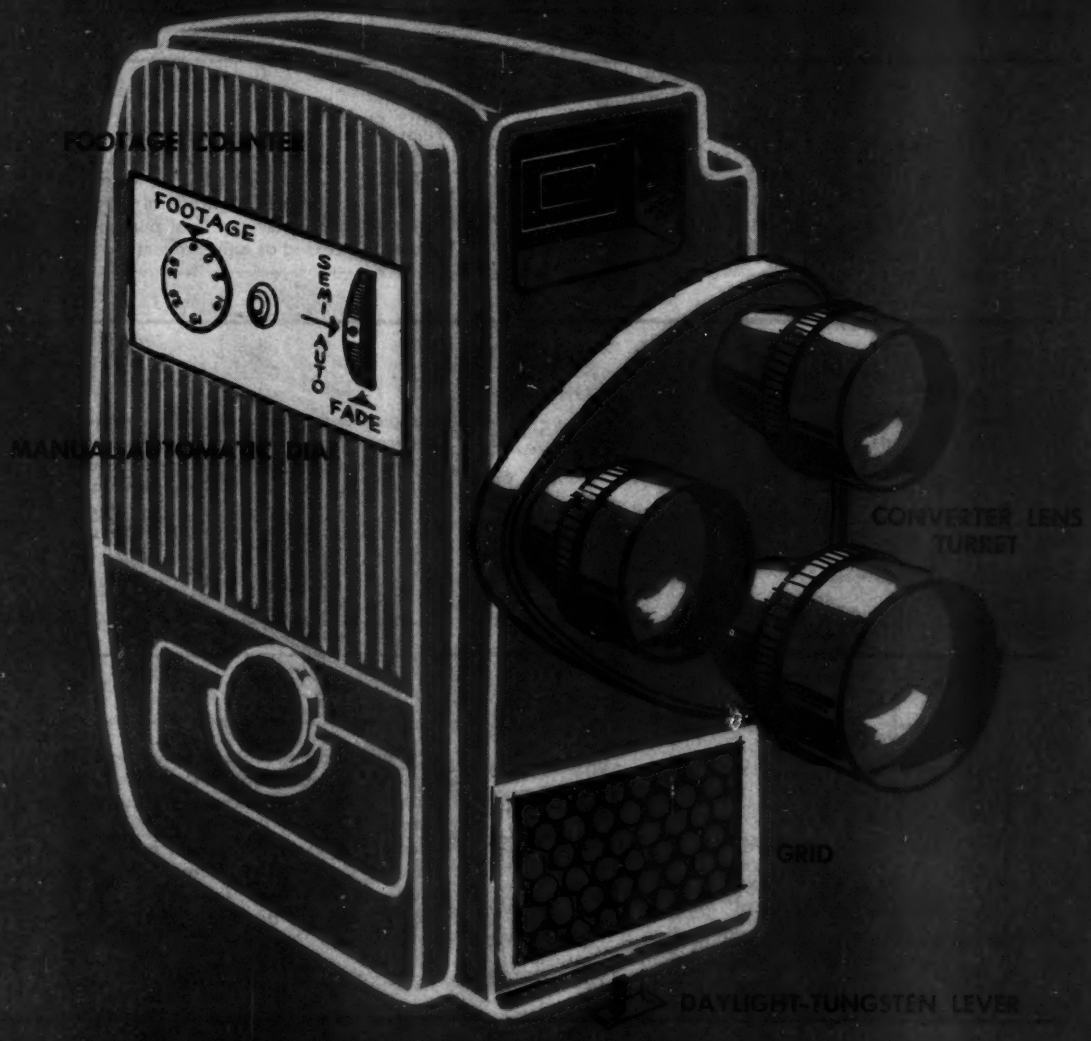
Film	Exposure Index		Comments
SLOW	D	T	
Kodak Plus-X Reversal**	50	40	Films in this group are moderately slow, fine grain films designed for outdoor use in daylight. However, they may be used indoors where a high level of artificial light is available. DuPont 914A is a dual purpose film that can be processed as either reversal or negative.
Kodak Background-X Negative	40	32	
Perutz U15 Reversal*	25	16	
DuPont Neg. & Reversal/Panchromatic 914A	40-64	25-40	
MEDIUM			
Kodak Plus-X Negative	80	64	These are fast, fine-grain films suitable for general interior and exterior shooting as well. The moderately fast exposure indexes make it possible to use small f-numbers for greater depth of field outdoors. However, they may be used indoors where available light is relatively high, or with floods.
Perutz U21 Reversal*	100	80	
DuPont Superior #2 Negative	80	64	
DuPont Rapid Reversal 930A, Negative, or Positive	50-80	40-64	
Kin-O-Lux T.V. Reversal*	64	50	
Ilford FP3 Negative	64	50	
FAST			
Kodak Tri-X Reversal**	200	160	Actually, the exposure indexes noted for this group of films are only a starting point. Kodak Tri-X negative, for example, may be exposed with an exposure index as high as 1000, with special processing. Fast films in this group are best for slow motion photography, where fast shutter speed is used, for available light shooting, or for great depth of field.
Kodak Tri-X Negative	320	250	
Perutz U27 Reversal*	400	320	
DuPont Superior #4 Negative	320	250	
DuPont High Speed Rapid Reversal 931A Negative and Reversal	80-160	64-125	
Kin-O-Lux Gold Seal Reversal*	.....	200	
Ilford HP3 Negative	125	100	

Note: In many cases where manufacturer does not do the processing, exposure indexes depend upon the procedures of the laboratory handling film.

*Available in 8mm **Available in roll and magazine

HOW ELECTRIC EYE CAMERAS DIFFER

The visualization of an 8mm electric eye movie camera, *below*, shows some of the features that make it work.



HAVING TROUBLE trying to figure out the differences in electric eye cameras? Not surprising at all—since you can walk into almost any camera shop and be confused by at least a half-dozen different models and makes which often look disturbingly similar. You'll see some differences immediately, of course. There are 8 and 16mm machines, single-lens and turret models, and cameras with or without optional manual control, and even some cameras without f-numbers.

The 8mm models which are all designed to use Kodachrome film exclusively do have other features in common—photoelectric cell, 16 fps operation, fixed focus lenses. An electrical circuit converts light into energy. This energy automatically regulates the lens opening—opening and closing it in accordance with lighting conditions.

The 16mm models operate in a similar fashion, but are battery operated, have multiple speeds, focusing lenses, and can be used with a variety of black-and-white and color films.

There are other differences in the cameras that aren't apparent. And the cameras do not all work in precisely the same manner. To help you differentiate one from another MODERN asked each manufacturer to submit his cameras for testing and comparison. The story, *below*, should explain some of the things that may have confused you, and place you in a better position to make the right choice.

PHOTO CELL GRID AND CIRCUIT

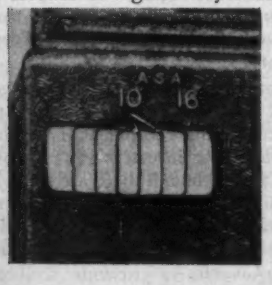
Cell shape varies—square, round, or rectangular—or the cell may be built into the top or bottom of the camera. No matter the shape or position, the cell function is to gather light from the same angle of view as the normal lens and transmit it through an electric circuit. Almost all electric eye exposure meters take in the same field of view as the normal lens. Thus, when you use tele or wide-angle attachments, you may find exposure readings are slightly off. The manufacturers, however, have done their best to insure proper exposure. This Bell & Howell grid deflects extraneous side and top light when filming back-lighted subjects. Only light from the subject actually reaches the grid and affects the diaphragm. The DeJur and Wollensak cameras also have backlight compensation features.

SINGLE LENS OR CONVERTERS

A turret model electric eye camera provides more picture taking versatility than a model with only one lens on the camera. The lenses on the turret models aren't lenses in the usual sense. Instead they are converter elements that change the normal lens to a wide-angle or tele. The same diaphragm controls the light for all three. Some of the converters, on the Keystone or the Wollensak, are thread mounted and can be replaced by wider or longer converter units if and when they become available. However, one turret model Keystone, the KA-1, may be purchased with only the normal lens. The Bell & Howell turret, *above*, is unique in that the converter elements are mounted flush with the turret face for greater protection. As yet no 16mm cameras have turrets.

TUNGSTEN-DAYLIGHT CONTROL

Since Type A Kodachrome (tungsten light) is faster (ASA 16) than its daylight counterpart (ASA 10), some means must be available for correcting the exposure when you change film. The Bell & Howell Solar Grid adjusts the camera automatically for film and illumination changes. Both Wollensak and DeJur also have automatic compensation features built into their turret cameras. Revere has an easily accessible dial marked indoor and outdoor mounted on the photoelectric cell grid. Keystone features a sliding control with 10 and 16 markings, has an additional solution using Type A for both tungsten and daylight shooting. You dial a Type A filter into place for daylight. The 16mm units have exposure index settings for all films—color and black-and-white.



MANUAL-AUTOMATIC CONTROL

The built-in photoelectric cell will deliver the right exposure under practically every normal condition. If you plan to use your camera for casual filming, the manual dial won't be important. But there may be times or places when and where you'll want to set the exposure yourself for special effects or to get a picture at minimum exposure. Most of the Bell & Howell cameras (except the most inexpensive), Revere, DeJur, and Keystone units can be switched from automatic to manual operation. The same dial controls can be used for fade-in and fade-out effects. The DeJur dial releases a cover over the photo grid when the camera goes into automatic operation. Check to see that the dial location is convenient for your hands. Illustration shows Keystone system.

(Continued on page 130)

Q. Is it easy to add sound to home movies?

A. Read what expert Tony Schwartz has to say!

Q. Since the home movie maker doesn't have Hollywood equipment at his disposal, is it really practical for him to add sound to his movies?

A. It's very practical. With a silent camera and a tape or wire recorder, he can produce a film with the full feeling of many big productions. However, I must explain that I'm referring to sound—whether it be narration, music, or natural sounds—that is used judiciously to supplement a film and add to its form. It isn't necessary to have lip sync, or words matching the movement of people's mouths, nor is this easy to do with simple equipment. And most important, it is not particularly desirable. But the sound of a speedway behind a fast traffic shot, or a brook behind a mountain stream sequence can be both artful and realistic.

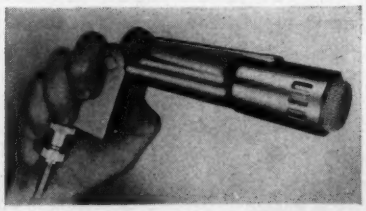
Q. Let's assume that we've shot footage on a sports car race, have edited the film, and want to add sound. Techniques aside, what equipment would we need?

A. First, a tape or wire recorder. An average home recorder will function

very well. Many are quite portable, and adequate for the sound job required for your film. For recording outside, where there's no electrical outlet, such as at your race track, a completely portable self-powered unit would be excellent, and many models are on the market. Amplifier Corp. makes one called the Magnemite. There are excellent units from Japan, Switzerland and Great Britain. But be wary. Many of these are costly items, ranging from $180 to $400!

Q. What about the microphone? Is the mike that comes with the average set adequate?

A. No matter what type of unit you have, you must be careful about just this. The mike that comes with the average tape recorder, although sufficient for many purposes, is not of the excellent quality that's desirable for your purposes. Additional investment in a new microphone, even as little as $12 to $25, can give more nearly the full quality that your recorder can deliver.



Q. Specifically, what types of mikes are there?

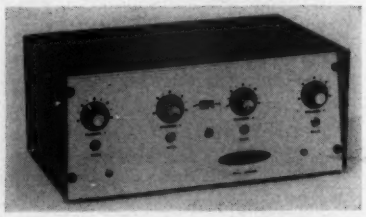
A. In the lower-priced range I just mentioned are omni-directional mikes. This kind of mike picks up noise—or sound—from roughly 360°, which is not always desirable. On the other hand, for a little more money, $35 to $75, you can get a cardioid mike such as the Electro-Voice 664. This is a high impedance crystal mike that looks something like a tea strainer. It concentrates its pick-up pattern in the front, is less sensitive in the back, thus tending to give preference to sounds that are heard only in front of the mike.

Q. Can you make use of a phonograph?

A. Certainly. Particularly if you want to combine tape recorded sound effects with music, or music with narration. You can use your tape recorder near the radio or phonograph loudspeaker and have the music come in as background behind your own voice. You'll get better results, however, if you can feed the phonograph directly into the tape recorder and therefore have some control over it.

Q. That's a lot of elements to deal with at once. How do you control volume? Suppose you wanted one element louder than another?

A. You should have a mixing panel for this. It lets you mix your various sources, including narration, in the final tape on the tape recorder. You plug a mixing panel into your tape recorder, and plug your mike or phonograph or other tape recorder into that. Electronic mixers give you volume control for each channel. Mixing panels such as the Pentron or Max-Mixer are available in the price range of $40 to $80. Incidentally, there are small two and three channel mixers available, made by the Switchcraft Co. They're about $8 and, depending on your tape recorder, plug directly into it. A jack or extension may be necessary, but that's a simple matter to adapt.



Q. What are the difficulties to be encountered in recording natural sounds at their source, outside?

A. One problem is the question of length of your power lines (for a non-self-powered unit). With a conventional recorder, if you were to record a sound that is within 300 feet of the electrical outlet in your house, you should extend the power line. This will let you have precise control over volume, as well as starting and stopping points.

Q. What if my unit is AC, and I find that on a trip, for example, the only power source is DC? Is there any way of adapting to a different current?

A. That's a simple matter. With a good quality inverter, you can be sure that your recording equipment is entirely portable. Most inverters range around $50 to $70, although there are some less expensive ones, and are manufactured by such companies as the American Television and Radio Co., Universal, Terado Co., etc.

(Continued on page 114)

The f/2.2 Bell & Howell Angenieux is sold as an accessory or as standard equipment on the Bell & Howell 240Z movie camera (16mm).

The f/2.2 Bell & Howell-Angenieux—first to deliver a wire-sharp image at *all* focal lengths, 17mm to 68mm

This radical new lens is manufactured to Bell & Howell specifications by Pierre Angenieux in Paris. It is not only the fastest zoom lens for 16mm movies, but the first to deliver excellent resolution and sharpness throughout its range.

It is also the world's most *compact* zoom lens—4¾ inches long, 2¼ inches in diameter—little more than half the size of others you may have seen.

Designed for any standard C-mount 16mm movie camera, it is equipped with its own through-the-lens, reflex viewfinder. You see exactly what the lens sees at all times, at all distances. The viewfinder swings out for easy loading.

Two special features permit unusually sharp focusing from 48" to infinity. A prism splits beams of light as they enter the lens, showing you the exact image as it reaches the film. The viewfinder also has a focusing eyepiece that adjusts to your own eyesight.

The cameraman zooms the lens by rotating a lever clockwise. (Other zoom lenses move backwards and forwards). In the opinion of many professionals, this rotating action is the smoothest yet developed.

The new Bell & Howell-Angenieux (350Z) is now available through photo dealers everywhere. The price is $429.95. Complete with Bell & Howell 240Z movie camera (above), $579.95.

Bell & Howell

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Each set contains 18 well assorted colored pencils plus all accessories and full instructions.

Marshall's Photo Oil Colors also come in tubes. They are the standby of the professional colorist and are also easy to use by the amateur. Remarkably beautiful results are obtained. There are complete sets for every purse from $1.65 to $14.95.

To color glossy or Polaroid prints — spray with Marshall's Pre-Color Spray—then color as usual.

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Please send me FREE Coloring Brochure.
☐ 1 box of Photo-Oil Color Pencils at $4.98
☐ 1 Hobby Set of Photo Oil Colors at $5.95
☐ 1 6-oz. can of Pre-Color Spray at $1.50
☐ "Photo-Oil Coloring for Fun or Profit" (a professional book)—$3.95

NAME_____

ADDRESS_____

The Big Image Means Better Home Movie Screenings

Despite all the bad jokes about home movies most people do enjoy seeing them. But if they occasionally become disenchanted with some of your reels it may not be because of the film itself—but the way you project it.

Just throwing an image on a wall or sheet, with the audience placed haphazardly around the room won't do at all. But worst of all is projecting an image so small that many of the details completely escape recognition.

First let's take a look at this business of screen size. Just how big should the image be that you project? Actually, the bigger the image the better—within limits.

Once the image gets so big that your audience has to scan up and down and from right to left to see the picture, it becomes uncomfortable. It means the audience is sitting too close to the screen. But for most home movies you won't have to worry about that.

Limited space and lens equipment are usually the two factors that prevent getting the most out of your projector as far as image size is concerned.

An investment in a wide-angle projection lens—¾ in. for 8mm and 1½ in. for 16mm—will allow you to get the biggest image out of the projection space you have. The Bell & Howell Filmovara lenses for 8 and 16mm projector have variable focal lengths that allow you to adjust image size to match the projection area.

But now that you've got this bigger screen image you'll have to pay greater attention to audience placement. If you have a matte-surfaced screen, people at the extreme sides of the room will be able to see the image fairly well. However, with a beaded screen the image appears to be less brilliant to those seated at the side of the room compared to what people in the center will see. Lenticular screens combine advantages of matte and beaded screens.

It's a good policy to keep your audience as close to the line between screen and projector as possible. This is particularly important with wide-screen movies because anamorphic (wide-screen) lenses often tend to be less sharp at the edges than in the center. Also, the feeling of depth so important to wide-screen is most apparent to people seated closest to the middle of the screen.

A large image requires a lot of light. While many low wattage European and American projectors have either specially designed optical systems or lamps that throw more light than more powerful machines, you may find that your projector lamp just isn't up to large screen projection. In that case, check with your dealer or manufacturer to find out if your machine will take a higher wattage lamp. Some 500-watt machines will accept 750-watt lamps in complete safety, while some 750-watt machines take 1000 watts.

Sound helps to dress up a film showing. If you don't have the equipment, or haven't already made some experiments, you may want to look at the article on *page 106.*

One of the most important things you can do to improve your film showings has to do with the way you shoot your film. Avoid too many long shots—even in 16mm they don't come off too well. Instead, stick to medium shots and close-ups. Large masses permit greater screen size before the image begins to look fuzzy. Expose for shadow detail so that you won't have great globs of black on the screen. However, side-lit scenes, with some shadows, look sharper than flatly-lit shots.

And finally, don't make your film into a crash program—showing every foot of film you ever shot. Select two films that complement each other either by mood or subject matter. It's much better to leave an audience with the feeling of not having seen enough—rather than too much.—M. A. M.

WIDE-ANGLE AND NORMAL PROJECTION LENS COMPARISON CHART

Projector lens	Distance in feet from projector to screen								
8mm ¾", 16mm 1½" wide-angle	13	17	20	23	28	32	36	40	48
8mm 1", 16mm 2" normal	18	22	27	31	37	43	48	53	64
Image Size	30" x 40"	37" x 50"	45" x 60"	52" x 70"	63" x 84"	72" x 96"	63" x 108"	96" x 120"	108" x 144"

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Dejur 750 Watt	166.00	116.50
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Keystone 100M	99.50	72.50
Keystone 109D	174.50	119.50
Brownie 300	64.95	46.25
Brownie 500	79.50	57.00
Kodak Showtime 500	123.50	84.50
Kodak Showtime with variable speeds	139.00	96.00

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Name	List	Special
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Brownie f1.9 Lens	39.75	27.95
Brownie f2.3 Turret	59.50	42.50
Brownie f1.9 Turret	74.50	52.50
Keystone K27 f1.8 Turret	99.50	69.50
Keystone K26x f2.3 Turret	79.95	56.00
Keystone K20x f2.3	39.95	28.50
Dejur Eldorado f1.9 Turret	99.00	69.50

35mm Cameras

Name	List	Special
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Aires IIIL f1.9 w/case	112.00	75.50
Argus C-3 Matchmatic w/c, f & Meter	74.95	56.25
Asahi Pentax f2.2 P.S.	195.00	139.50
Asahi Pentax f1.9 P.S. Primoplan		147.50
Contaflex I f2.8	153.00	89.50
Contaflex II f2.8	176.00	103.95
Contaflex III	176.00	124.50
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Kodak Retina IIc f2.8 Xenar	132.00	79.50
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Minolta A-2 f2.8 w/case	78.90	53.75
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Petri f1.9 Super w/case	82.45	59.50
Petri f1.9 Automatic w/c	112.00	77.50
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Ricoh 500 f2.8 w/case	79.95	55.25
Royal 35-Exp. Meter f1.9	79.95	57.50
Vitessa L f2	159.50	96.50
Vitessa T f2.8	154.50	92.70
Vitessa N f3.5	99.50	59.50

Slide Projectors

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B&H TDC Headliner 300 with selectron and case	62.50	39.50
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Kodak Automatic proj. 300 watt	74.50	54.50
Kodak Readymatic projector 300 watt	64.50	46.95
Revere 888D automatic proj.	159.50	109.95
Bausch & Lomb Balomatic 500	149.50	109.50
Argus 500 Electromatic proj.	99.95	72.50
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Leica 90mm f4 Elmar—Used	59.50
Leica 50mm f2.8 (M3)—Used	44.50

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Soligar 66 f3.5	99.50	69.50
Ricoh Diacord G f3.5 w/case	56.50	39.50
Ricoh Diacord L f3.5 w/case	75.00	51.75
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Mylar Tape—Movie Splicing Takes A Big Step Forward!

You can forget scraping, cementing and clamping when you use the new transparent Mylar tape technique for splicing. Called "dry splicing," the Mylar tape system not only does away with the ordinary techniques of splicing, but almost guarantees splices that won't come apart.

The tape has an adhesive back and comes in either rolls or rectangles just big enough to make one splice on either 8 or 16mm film. Sprocket holes on the tape exactly match sprocket holes on the film. The tape is about 1/1000 in. thick and does not affect the screen image one bit, nor is there any interference when the splices pass through the projector film gate.

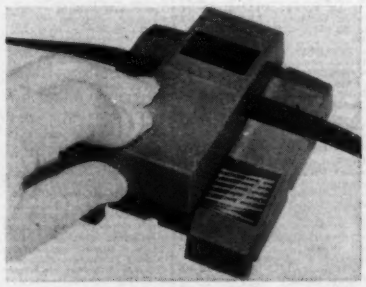
You place the two ends of the film together, lay the tape over them, and press gently. That's it. On both 8 and 16mm, it's a good idea to tape both sides of the film.

While a simple block or plate may be used (see illustrations), there are special Mylar tape splicing machines which have accurate cutting blades and also act as jigs to hold the film in place for taping.

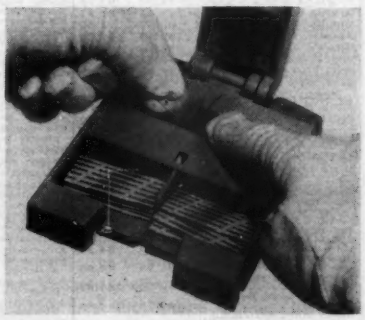
Some Mylar tape splicing machines permit you to cut film without loss of a frame. The cut is made right on the frame line and since the tape may be peeled off, scenes may be rearranged many times without loss of an inch of footage. With conventional wet splicers each splice means the loss of at least a frame.

The Kodak Presstape Splicer makes an interlocking cut, notching both ends of the film. The Hudson Photographic Industries machine provides for cutting on the frame line.

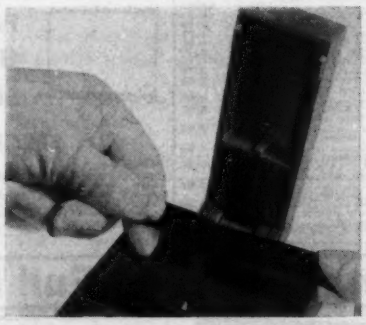
You can salvage badly mutilated film with Mylar tape. One TV studio recently saved several hundred feet of badly torn film by taping almost the entire length with Mylar. The accompanying pictures will give you some idea of how four Mylar systems work.—M.A.M.



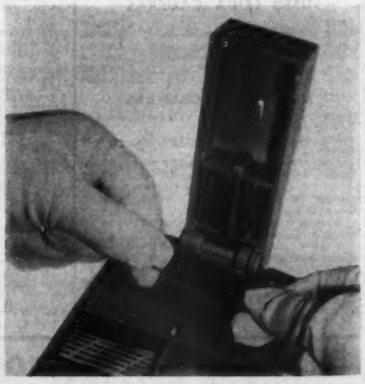
Kodak Presstape splicer may be used for 8 or 16mm film. Two tension springs hold film in place for cutting. Cutting blade on arm is shaped for interlocking cut. Costs $6.95, including tapes. *Above* a 16mm interlocking cut. Any right and left hand cut may be joined.



Mylar is placed over pins and pressed gently on film. Operation is repeated on reverse side of the film.



Pieces of film to be spliced are placed on pins again, and paper envelope removed from strip of sprocketed Mylar tape.



Completed splice is stronger than film itself. In tests, film broke when pulled hard enough, but splice remained undamaged.

(Continued on page 112)

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With F1.4 ctd Nikkor LIST 349.00
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The above camera with F1.4 Nikkor lens, 135mm F3.5 ctd Tanar lens, 1.25mm viewfinder Case & flashgun
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New Kodak Brownie Turret camera with 3 (F1.9 lenses). New Brumberger 300 Watt Projector and case. 30 x 40 Screen Deluxe leather Gadget Bag.
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10% DOWN

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"1958 Model, West German import with exclusive features found on recorders selling for more than twice the price"
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• 2 Full Fidelity Dynamic Speakers
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WITH MULTIPLE VIEWFINDER
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Contaflex	63.00
Contaflex II	94.00
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Contaflex IV	125.00
Ikoflex IC, F3.5 Tessar	67.50
Ikoflex Favorit, F3.5 Tessar	84.00
Super Ikonta IV, F3.5 Tessar	73.50
Contax IIa, F2 Sonnar	195.00
Contax IIIa, F1.5 Sonner	225.00

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compare 6 Element F1.9 hard ctd. lens, 9 speeds 1-1/500 sec. rapid advance lever, large luminous frame finder, single, window range and viewfinder, MX synch., self-timer.
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Leather everoady case LIST 9.00 New 4.95

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• built in auto projection
• 2 x 2 and Bantam slides
• 300 watt blower cooler
• Carrying case
LIST 78.50 BRAND NEW **42.95**
The above proj. complete with 40 x 40 tripod Screen, 12 extra trays in metal case.
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Just Introduced ELUMIG UNILECTRA CAMERA
The only camera that requires no winding, and has built-in Electric Eye
Features:
• Battery operated
• Automatic F stop setting
• 8mm roll loading
• 13mm F1.8 lens
BRAND NEW **99.95**

MINIFILM EXCLUSIVE
AUTO - CINEMAX - 8 TA
8mm Turret Camera
with exclusive Automatic Set Timer
• 3 Optional Operating Speeds
• Multi-range for standard, Telephoto and Wide Angle lenses
Leaves footage counter, Single frame release, Exposure Computer, uses for fun, drop in loading, Film Corrected coated F1.9 lens or focusing mount
ONLY **46.88**

Latest Model BOLEX TURRET CAMERA WITH ELECTRIC EYE
Complete with 12½mm F1.8 Lytar lens. Variable shutter, auto-setting exposure counter.
BRAND NEW **169.50**

Prices slashed on 8mm — New KALIGAR MOVIE LENSES
1½"F1.9 Kaligar lens on foc. Mt. 6.5mm F1.9 Kaligar lens, fixed foc.
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6.5mm F1.9 Kaligar lens on Foc. Mount
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The automatic Twin Lens Reflex camera with f2.8 lenses
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AUTO **ROLLOP**
Compare these Features:
• f2.8 coated lenses (compare with Rolleiflex, Rolleicord, Ricoh, Yashica, Mamiya, etc) shutter 1-500 second
• MX synchronizer for flashbulbs
• Sport finder, Magnifier, Spirit level, Sportfinder with Parallax corr.
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AMATO AUTOFOCUS ENLARGERS
with powerful condensers, Spring balanced parallel arms insure finger-tip control.
For 35mm Complete w. 2" F4.5 lens. List 79.00 NEW **52.50**
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SAVE MORE THAN 50% OFF LIST BRAND NEW LORDOMAT STANDARD
Standard F2.8 ctd. lens, cpld RF, Prontor SVS shutter 1-1 300 sec. MX Synch. Self-timer, rapid wind Fully INTERCHANGEABLE LENS
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• lifetime battery
• pocket size
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Ultroblitz Jet II
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Accessory Lenses for your Camera — Exakta, Pentacon, Praktina, Praktica, Pentax Miranda and others. Complete with the mount of your choice:

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Vitessa T Camera, F2.8 lens coupled rfdr; exp. mtr. leather case.
35mm f3.4 Shoparet lens
100mm f4.8 Dynaret lens, flashgun.
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with Import Certificate and guarantee cards with F2 Westagen fully Automatic Lens
ORIGINAL LIST 280.00
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Case 14.95

EXAKTA VX IIA CAMERA
complete with pentaprism rfdr, viewfinder and F2 auto Westagen lens (disc)
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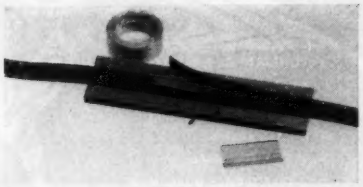
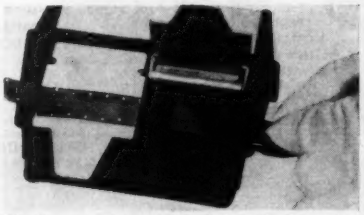
MYLAR TAPE

(Continued from page 110)



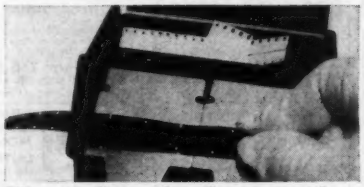
Florman and Babb splicing block costs $9.50, can be used for either splicing or repairing 8 or 16mm.

Badly damaged film now may be used for projection.



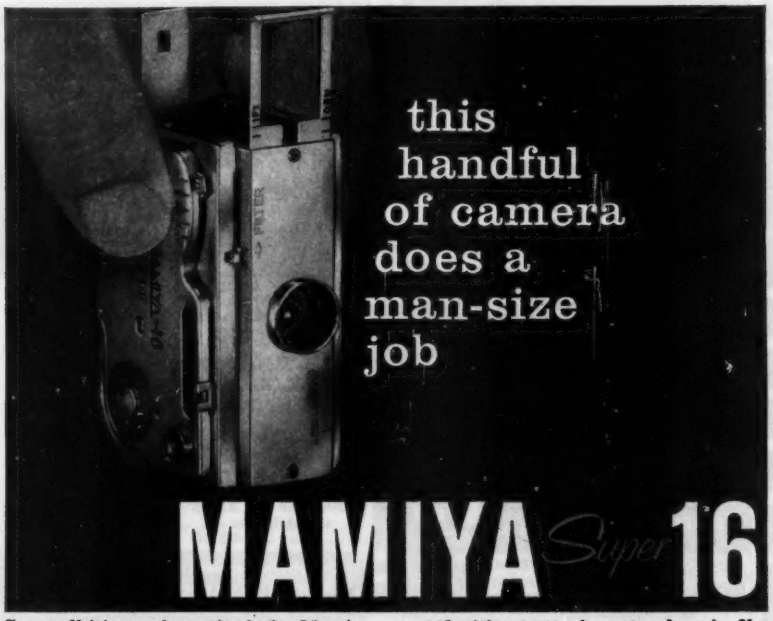
Hudson Photographic Industries machine has blade that cuts film on frame line, halving sprocket holes. $9.95, with splicing tapes.

To make a splice, best method is to first place Mylar strip on splicer sprockets and then peel backing.



Film is then placed on sprockets over tape and smoothed gently.

Hudson Photographic Industries splicing plate works well for 8mm.



So small it's rarely noticed, the Mamiya Super 16 is with you, wherever you go, whatever you do. And it turns out snappy wallet-size black and whites—color slides—full color prints.

Man-size features too: flip of the "Action Wheel" advances film, sets shutter; a full range of shutter speeds and lens openings; built-in flash synch; close-ups to 12" without attachments; drop-in film loading; and a built-in interchangeable yellow filter. Looking for fun, surprises, adventures? Get the Mamiya idea.

Mamiya Super 16 (Model III) with leather case **$39.95**

MAMIYA SUPER 16 GIFT KIT — *camera, case, flash, 3 rolls of black and white film, flash bulbs* **$49.50**

For illustrated brochure, write Mamiya Division, Caprod, 251 Fourth Ave., Dept. MP-11 New York 10, N. Y. or Precision Cameras of Canada, Ltd., 77 Vitre Street W., Montreal

REFLEX PROBLEMS

(Continued from page 81)

complete range of focus, from about 3½ feet to infinity. Here's the best technique for focusing accurately if your knob revolves 180 degrees. Turn the knob back and forth *rapidly* past the point of focus, and each time give the knob less of a turn until you "zero in."

If the focusing knob turns only 90 degrees, don't use the above method. Instead, focus slowly and accurately since a small movement of the knob causes an extreme shift of focus—about twice the shift of the lower geared focusing knob if turned the same amount.

Focus, hold the camera steady, shoot the picture—the result: a sharp negative. But all will be lost if enlarging procedure can't yield a sharp print.

Glassless negative carriers were introduced originally for 35mm. When you place a 35mm negative in a glassless carrier, the longest distance which is suspended in air is only about 1 and 11/16 inches long. (This is the diagonal of the negative.) The use of glassless carriers has spread to even the 4 x 5. With a 2¼ negative, the diagonal being suspended in mid-air is about 2 and ⅞ inches. The additional size of the 2¼ negative is often enough to cause a sag or buckle. This makes it impossible to get a sharp print. And as soon as you apply heat in the form of necessary enlarger illumination, the negative will buckle further.

Many photographers do realize that the glassless negative carrier produces a slight buckle or sag. However, they estimate that a relatively small enlarger lens opening will create sufficient depth of focus to compensate for the buckle. Often it does not. In addition, the continual increase of the buckle itself, during the actual time of enlargement, further destroys image definition (see illustration, *page 81*).

The glass carrier must be cleaned often with care. You will inevitably collect dust and lint spots on your prints. Sharpness is more important than a relatively dust-free, unsharp print.—E. M.

***In shooting a picture story we must count the points and the rounds, rather like a boxing referee. In whatever picture story we try to do, we are bound to arrive as intruders. It is essential, therefore, to approach the subject on tiptoe—even if the subject is still-life. A velvet hand, a hawk's eye—these we should all have. It's no good jostling or elbowing. Henri Cartier-Bresson in* The Decisive Moment.**

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List $99.50 — $59.50 USED

* f:1.9 Coated lens
* Synchro Shutter
* Combined Brite-Line Range & Viewfinder

Post. Inc. $1.00 With f:2.8 $59.95 * USED $36.50

PRACTINA FX

All lenses equipped with Automatic Diaphram.

With:	List	USED
f:2.8 Zeiss Tessar	$ 239.50	$ 149.50
f:2.0 Zeiss Dioter	297.50	187.50
f:1.9 Steinheil Quinar	299.50	188.50

Postage & Insurance $1.00

Zeiss CONTAFLEX

Model	List	USED
I with f:2.8 Tessar	$ 159.00	$ 79.50
II with f:2.8 Tes. & Meter	176.00	89.50
III with f:2.8 Tessar	176.00	99.50
IV with f:2.8 Tes. & Meter	199.00	119.50

Postage & Insurance $1.00

EXAKTA VX IIa

Penta-Prism Rangefinder. Lenses equipped with Automatic Diaphram.

With:	List	USED
f:2.8 Zeiss Tessar	$333.00	$ 212.50
f:2.0 Zeiss Dioter	399.00	259.50
f:1.9 Schneider Xenar	409.00	264.50

Postage & Insurance $1.00

B&H ELECTRIC EYE

Model	List	USED
390 with f:2.3 Lens	$ 99.95	$ 59.50
391 with f:1.9 Lens	119.95	72.50
393 Turret w/3 f:1.8 Lenses	159.95	96.50

Postage & Insurance $1.00

8mm Bell & Howell

Equipped with:	List	USED
Model 220, f:2.5 Lens	$ 39.95	$ 24.50
Model 252-A, f:1.9 Lens	49.95	29.95
TURRET MODEL		
Model 252-TA w/3 f:1.9 Lenses	$84.50	$49.50

Postage & Insurance $1.00

8mm Wollensak Tur.

List $99.50 — $59.50 USED

* Turret with 3 f:1.9 Lenses
* Built-in Filters
* Strong Spring Motor

Postage & Insurance $1.00

B&H MONTEREY

8mm MOVIE PROJECTOR

Model	List	USED
253A, 500 Watt	$ 69.95	$ 44.50
253 RX, 500 Watt	99.95	59.50
253 RY, 500 Watt	129.95	78.50

Postage & Insurance $2.00

Bell and Howell 706

List $62.50 — $36.50 USED

* For 2x2 Slides
* 300 Watt Blower Cooled
* Semi-Matic Changer
* Complete with Case

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ESCOT ENLARGING SCOPE

List $4.95 — 3.96 Post., Ins. 50c

* Enlarging Focuser determines the accuracy of focus on the Enlarger
* Focusing done easily and quickly
* Used on enlarging base or easel

Acid Proof PLASTIC TRAYS

Sturdy and Strong

List	5x7	8x10	11x14
Lots of 3	$1.39	$2.99	$4.99
Postage & ins.	.25	.30	.35

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List $7.25 — 5.45 used

Post., Ins. 50c

* 10" polished aluminum reflector
* Has switch and cord
* Collapsible stand collapses to 30", extends to 61½"
* Double light unit—$7.95

2x2 TRAYS FOR TDC AND VIEWLUX PROJECTORS

For use with both T.D.C. and viewlux auto, slide changers • Made of strong bakelite.

Lots of Six $2.24 Post. Ins. .35 — Lots of Twelve $3.99 Post. Ins. .50

RETINA III-C

List $175.00 — $89.50 USED

* Equipped with: f:2.0 Xenar lens
* mX Compur Shutter
* Interchangeable Lenses

Retina II-C —List $139.50 * USED $79.50

Postage & Insurance $1.00

MINOLTA "16"

List $39.95 — $24.50 USED

Post. Inc. $1.00

Latest model Complete with Carrying Case and Close-up lenses. * Optical Finder * Complete Line of Black and White and Color Film * Built-in Flash.

Zeiss CONTAX Cameras

Full Sync. Shutters.

	List	USED
Contax IIA with f:2.0 Sonnar	$290.00	$179.50
Contax IIA with f:1.5 Sonnar	318.00	199.50
Contax IIIA with f:2.0 Sonnar	328.00	199.50
Contax IIIA with f:2.0 Sonnar	348.00	214.00

Postage & Insurance $1.00

BELL & HOWELL 200EE

List $329.95 — $199.50 USED

Post. Ins. $1.50

* 14mm Electric Eye
* Magazine Load
* F:1.9 Super Cosmar Lens
* Variable Speed Spring Motor
* Telephoto, Wide Angle Available

YASHICA REFLEX

Latest models Complete with Eveready Cases.

	List	USED		List	USED
Yashica-44	$ 69.95	$ 42.50	Yashica-LM	$ 69.95	$ 42.50
Yashica-A	35.95	22.50	Yashica Mat	85.50	51.50
Yashica-C	54.50	32.75	Postage & Insurance $1.00		

RETINA REFLEX

Eastman's popular Reflex with interchangeable lenses.

	List	USED
Retina Reflex	$ 215.00	$ 119.50
80mm f:4.5 Curtar	80.00	49.50
35mm f:5.6 Curtar	59.00	36.50

Postage & Insurance $1.00

REVERE 888

List $144.50 — $86.50 USED

Post. Ins. $1.50

* For 2x2 Slides
* Fully Automatic
* 500 Watt Bulb
* Complete with Case

REVERE 888-D $159.50 * USED $96.50

B&H Filmosound 385c

List $499.95 — $299.50 USED

Post. Ins. $2.50

* 1000 Watt Bulb
* Single Case 15 Watt Speaker
* 2000 ft. Reel Capacity
* Complete with Case

Keystone 8mm Proj.

Model	List	USED
K-75, 500 Watt	$ 77.50	$ 39.95
K-100, 500 Watt	99.95	59.50
K-105, 500 Watt	149.50	89.50
K-109D, 500 Watt	174.50	99.50

Postage & Insurance $2.00

Heiland Futuramic

List $59.95 — $36.50 USED

Post. Ins. $1.00

* Operates on Batteries and AC from Lampheed clamp
* Two Power Transistors
* Uses Standard Heiland Clamp and Brackets.

Straight Edge Trimmer

Board is hard rock maple • Guaranteed against warping • Heavy duty cutting knife that can be sharpened • Adjustable trimming

List	6" $6.50	10" $7.75	12" $10.50	15" $17.00
	4.99	5.67	7.75	12.89
Post. Inc.	.50	.75	1.00	1.25

8mm REELS AND CANS

Comp. Set: 200 ft. $1.10; 300 ft. $1.20; 400 ft. $1.60

Lots of 6: " $3.48 " $4.40 " $5.76

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PRACTICA FX-3

All lenses equipped with Automatic Diaphram.

With:	List	USED
f:2.8 Westanar	$ 147.50	$ 69.50
f:2.8 Zeiss Tessar	179.50	79.50
f:2.0 Westagin	179.50	79.50

Postage & Insurance $1.00

ZEISS IKOFLEX

2¼x2¼ Reflex, Foll Sync. Shutters.

Model	List	USED
IB with f:3.5 Novar	$ 99.00	$ 49.50
IC with f:3.5 Novar w/meter	126.00	49.50
IC with f:3.5 Tessar w/meter	146.00	59.50
FAVORIT with f:3.5 Tessar	159.50	84.50

Postage & Insurance $1.00

GRAFLEX Century 35

Complete with Case and Flashgun, two models.

Model	List	USED
with f:3.5 lens	$ 64.50	$ 38.50
with f:2.8 lens	74.50	44.50

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Revere ELECTRIC EYE

Model	List	USED
ROLL FILM CAMERA		
CA-1 with f:1.8 Lens	$139.50	$ 84.50
CA-2 Turret w/3 f:1.8 Lenses	169.50	99.50
MAGAZINE CAMERA		
CA-3 with f:1.8 Lens	169.50	99.50
CA-4 Turret w/3 f:1.8 Lenses	199.50	119.50

Postage & Insurance $1.00

POLAROID Cameras

Latest Model Polaroid Cameras.

	List	USED
Polaroid model 80-A	$ 72.75	$ 44.50
Polaroid model 150	109.50	66.50
Polaroid model 110-A	169.50	99.50

Postage & Insurance $1.00

Rolleiflex with meter

Each Camera Complete with Leather Case.

	List	USED
Model-I with f:3.5 Xenotar	$251.95	$149.50
Model-II with f:2.8 Xenotar	312.95	187.50

Postage & Insurance $1.00

REALIST 400

List $22.50 — $12.50 USED

Post. Ins. $1.00

* For 2x2 Slides & Super Slides
* 127 Slides
* Convection Cooling System
* Fills 40x40 Screen at 9 feet

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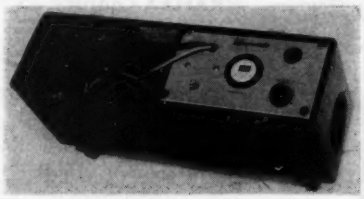
NEW! 164 Page Central Camera Co. CATALOG Completely Illustrated

MOVIE SOUND

(Continued from page 106)

Q. Does the inverter you use depend on the wattage consumption of the recorder?

A. Yes, which is why some are fairly low-priced. But the low-priced inverter may produce only 35 watts. The average home machine has a 75 to 80-watt power consumption, and therefore before buying an inverter, its wattage should be checked to make sure it adequately covers your recorder.



Q. Is it possible to use an automobile battery as a power source, by means of an inverter?

A. Yes. What you do is to charge a separate 12-volt car battery by connecting it in series with the battery that's installed in your car. Thus you have a portable power source to carry anywhere for location recording. You can hook up the inverter here, too. Connect it to the battery, then plug the recorder into the inverter. However, since inverters are generally noisy, I'd advise you to keep it at least 25 feet away from the mike. Or, you can plug an inverter directly into the cigaret lighter socket of your car. With the recorder on the front seat, you can use the mike in a long line out the window. This is somewhat less convenient than having a completely portable self-powered unit, but it can be done, and you'll save from $200-$300 as well.

Q. We've covered a great deal about major equipment. Do you have anything to say about tape itself? Are there different kinds of tape?

A. Two types of tape are on the market today. Acetate, and DuPont Mylar. Both are plastic, but the acetate is a general type that is manufactured by several companies.

Q. How about splicing? If I wanted to make a sound cut from background music to the roar of the sports car track, what do I need for making splices?

A. Several useful splicing kits are now available. They're extremely cheap, from approximately $2 to $6. Essentially these kits consist of a tape cutting mechanism, and white splicing tape.

Q. Now for some techniques. How do you record sounds that are supposed to be coming from the background of a scene?

A. There are two possibilities. Suppose you wanted to record a refrigerator door slamming in the next room. You want to have the sound "off mike." Actually you could send a friend into the next room and have him slam the door while you record the effect. But, in taping a sound that comes from the next room, you're also collecting all the room noise and background sounds—and in the distance—a feeble slam of a refrigerator. Better, record the sound close, to begin with. Then, to gain the suggestion of distance, simply reduce the volume when you play the recording back. If you want something far away, play it back very softly. It will be a clean effect this way, and yet have important details.

Q. For more general sounds—a stream, or the chatter of voices at a party, how do you place the mike?

A. If you were recording a brook, and were standing on a bridge, suspend the mike about a foot above the water. If the water is particularly rough and splashing, two feet would be better to keep the mike from getting wet.

Q. Once all the recording is completed, what is the best way of projecting the movie and running the tape with some semblance of synchronization?

A. If you start the tape recorder and the projector simultaneously, you'll find that no two showings can be exactly alike. However, you should put a "start" signal on the tape. You could have perhaps the clink of a spoon against a glass, or the word, "start." Or, there may be an opening sound in the sound track that will be a cue to project the film.

Q. Will projector and tape run at the same speed?

A. Most movie projectors have a speed control, and this is a vital link to synchronize the two. By knowing when certain audio and visual elements in the film should correspond, you can either speed up or slow down the projector at these check points. As a matter of fact, many projectors have a built-in system to maintain consistent speed. Lacking this, it is possible to pick up a voltage regulator for $25 to $60. This maintains speed and helps to some extent to keep tape and film in sync.—THE END

MOVIE FILM CHART

(Continued from page 103)

rapidly before your eyes. More important, with a grainy film, shoot large masses and avoid highlight areas where grain is most disturbing. The old rule of the conservative still photographer should guide your choice of film as far as speed characteristics are concerned. Choose the film with the slowest speed that will still give you the depth of field you need for the particular subject which you intend to shoot.

Matters of taste in color characteristics will not be discussed here. The unfortunate truth is that taste is subjective and we suggest you experiment with a number of films to find the one which suits your needs for that special project you've had in mind for a long time.—THE END

IN NEXT MONTH'S MODERN

Vintage cameras: Good buys among the grand old timers.

RUSSIAN CAMERAS

(Continued from page 95)

the body to make the camera easier to hold. For instance, the left side of the Leningrad has a sloping protrusion which doesn't seem to have any mechanical use. It makes an excellent finger grip, however.

The price of the Leningrad with 50mm f/2 lens is $289.50 in Canada.

Aside from the two cameras MODERN was able to test for a month (neither broke down in use), the catalog from Ukrainska Knyha does list two Zorki 35mm cameras at about $99.50, which look like poor imitations of the Leica D (50mm f/3.5 lenses, separate rangefinders and viewfinders and no slow speeds), a Moscva 2¼ x 3¼ rangefinder roll film folding camera (a cross between a Super Ikonta C and rangefinder Bessa), $49.50, a Lubitel-2, as close to a pre-war Voigtlander Brilliant non-focusing 2¼ x 2¼ camera as you can come without putting the name Voigtlander on it, $23, and finally a Smena-2 35mm camera with f/4.5 lens and no rangefinder. This is an original design.

Can we draw any conclusions about Russian cameras? By and large, the roll film and 35mm instruments are still copies of obsolete German cameras of pre-war vintage. Here and there, a brighter prism or unusual viewfinder for a sequence camera indicates a growing tendency towards original engineering. Camera design and the final products, however, have a long way to go before they can catch up with the West.—H.K.

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10x10	SWSM 1-2-3-4	100	1.75
10x10	SWSM 2-3	250	2.98
10x10	SWG 2-4	100	1.99
10x20	SWSM 1-2	100	2.95
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100' Kodak Photoflure	Ea.	3.25
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100' Kodak Background-X	Ea.	1.40
100' Kodak Linagraph Pan	Ea.	.98
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FERENC BERKO

(Continued from page 82)

opportunity, part chance, part choice, to sample many countries and cultures. Consider: Berko was 5 when he was brought by his doctor father to Germany from Hungary. (His mother had died when he was 2.) His year was divided between two very different environments; summer on a country estate in Hungary, winter in Dresden schools. His father encouraged him to learn languages, to travel. When his father died, Berko was adopted by a German family. At this time Germany was passing through one of its most interesting cultural developments. The house was filled with modern paintings and furniture. Passing through were such outstanding leaders of this movement as the photographer and designer, Moholy-Nagy, and Walter Gropius. The young Berko read, was encouraged to talk to these most fascinating people. He began to take pictures, knew the work of the 35mm pioneer, Dr. Paul Wolff.

This happy time ended in 1934, when the Hitler regime made it necessary for Berko's adopted family to send him to England, as he was partly Jewish. The change in atmosphere was stimulating. Berko took more photographs, joined an avant garde film magazine, called *film art,* whenever he had time off from school took documentary films with a hand-held 35mm Eyemo. By this time he was so in love with photography that it was a struggle to finish college as his family wished.

Then, in 1937, to Paris. And into a whirlwind again of fascinating minds and talents, discussions and work. There was a veritable name dropper's paradise: Kandinsky, Chagall, Man Ray, Leger, Picasso, Lurcat. In addition there was Paris, and in Berko's words: "the street scenes, the human element, the individuality of the French in a mass gave me constant opportunities to take documentary photographs." He worked, too, in a film studio as a still cameraman. This was in 1937.

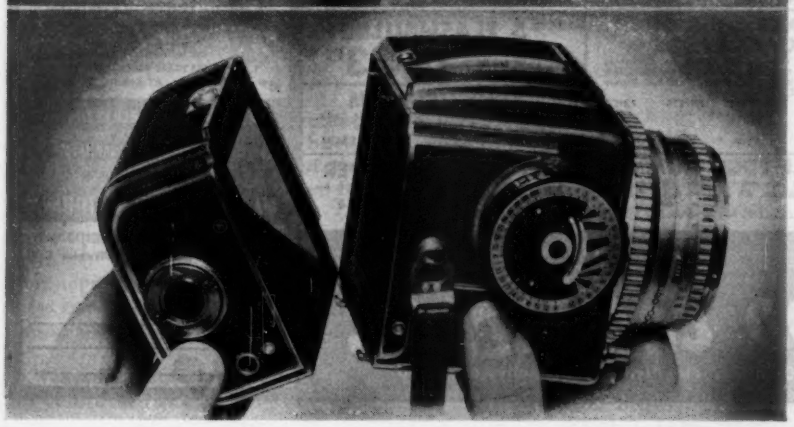
Next stop, India for 9 years. To make a living, Berko took a job as a cinematographer. "It opened a completely different life. Visually the country was very exciting, the colors incredible, the people wonderful. Its philosophy, its different mode of life, its music and its dancing, the countryside, the temples and beautiful sculpture were a tremendous challenge."

In India, Berko had his own studio, did portraits, industrial, commercial work, made industrial and government films. As a part of the British Indian Army he directed Army recruiting films.

After the war, his friend Moholy-Nagy asked him to come to Chicago as a teacher of film and still photography at the Institute of Design. He made a brief return to England to do still stories for Powell & Pressburger, producers of the movie, *The Red Shoes.* Then he returned to Chicago. But he was not happy. A big city can be too stimulating. Too many newspapers, concerts, lectures, exhibitions, plays. To the point where overstimulation becomes stultifying and the creative person loses his sense of self. Chicago, to Berko, defeated his need for reflection and quiet.

At this point Walter Paepcke, President of the Container Corporation of America, suggested he try Aspen, Colorado, which through Mr. Paepcke's interest has become a center for cultural conferences of many types. He offered Berko the chance to do part of the publicity work and to do films and still photographs for the Container Corp.

Aspen thus became and still is home base for Berko. He is there for the summer and winter seasons. In spring and fall he visits various places where he has clients and tries to work in an occasional trip abroad. Does this kind of life have advantages? Yes, "for an artist a balance can be established by living in the country, away from the turmoil and tenseness of the city." Its disadvantages: "there is a necessary suppression (or omission) of certain kinds of work." In Aspen, Berko concentrates on portraiture, architecture, commercial work at the cost of documentary and photo-



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journalism. But while he does not have a mass of people interacting against each other as subject for documentary photojournalism, he does have the grand landscapes of the West. Without distraction he can concentrate on a narrow subject matter and, on his own time, explore it to his eye's content.

Does it matter what kind of equipment Berko uses? He says not, but for the curious: "I prefer different cameras for different jobs. Although it is possible to do a variety of work surprisingly well with one camera only—and there are many examples of '35mm,' '2¼ x 2¼' and '8 x 10' men amongst us—I feel I can save myself much headache and trouble in the later stages by using the negative size and camera best suitable for the job. A view camera (4 x 5 Linhof) for architectural, studio and some portrait work; a Rolleiflex for much general work; Hasselblad for ski action; 35mm for color (when not using the 4 x 5 view), and story work. The same goes for lenses from wide-angle, in both 35mm and 4 x 5, to very long lenses. Each camera size seems to demand its own uses and aesthetics, just as it demands an adjustment, to me practically automatic, to its particular frame proportions."

Have all this world-travelling, adjustments to new cultures, changes in ways of earning a living, learning of languages and hard work made Ferenc Berko a happy man as well as a fine photographer? Here he speaks of his present life in Aspen: "This is the first time in many years that I have settled down anywhere. I have been married for 20 years, our life was never settled but always one of trying to be unattached of cumbersome households so as to be free to see, to learn, to work. I have been very fortunate that my wife felt the same way. When we decided to settle down and have a family, we knew it would mean a different phase for us. But we had all those wonderful years together, and shared wherever we went the unexpected, the difficulties, the beauties and the ups-and-downs one has to go through if one lives this life." Need more be said?—THE END

Settled down in Aspen: The Berkos: Gina, Mirte, Ferenc, Nora

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) showing the ownership, management, and circulation of Modern Photography published monthly at New York, N. Y. for October 1, 1958.

1. The names and addresses of the publisher, editor, managing editor and business manager are: Publisher, Everett Gellert, 14 Pasture Lane, Roslyn Heights, L. I., N. Y.; Editor, Jacquelyn Balish, 115 W. 86th St., New York, N. Y.; Executive Editor, Herbert Keppler, 49 King St., New York, N. Y.; Managing Editor, Dorothy C. Jackson, 538 E. 83rd St., New York 28, N. Y.; Business Manager, Martin E. Siegel, 64 55 Cloverdale Blvd., Bayside, L. I., N. Y.

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Martin E. Siegel
(Signature of business manager.)

Sworn to and subscribed before me this 19th day of August, 1958. John F. Flanagan, Notary Public (State of N. Y.) No. 196, qualified in Putnam County. Certificate filed with Putnam County. (My commission expires March 30, 1960.)

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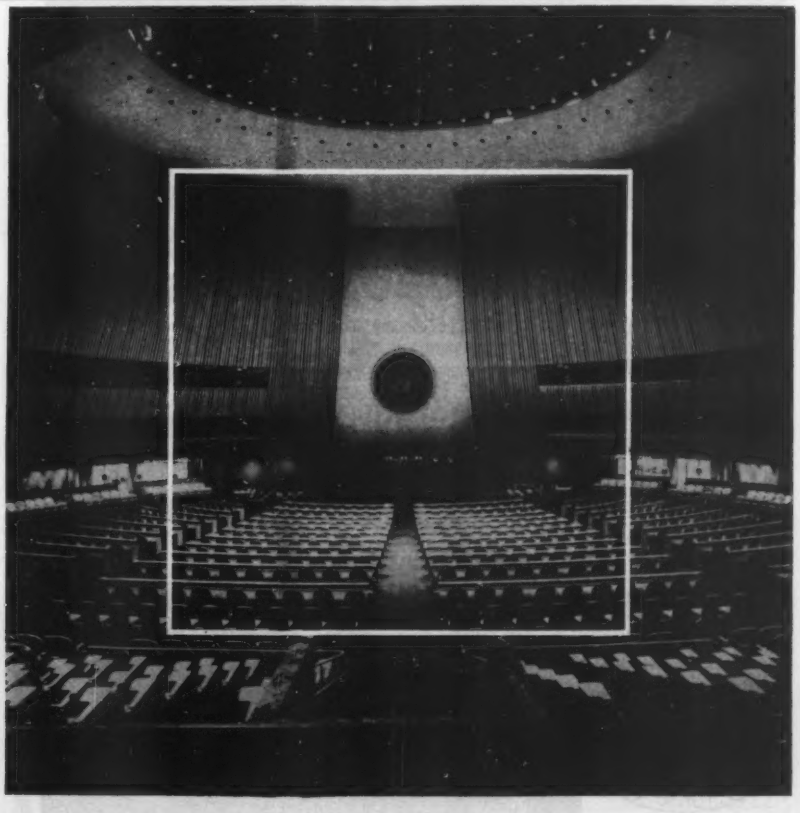

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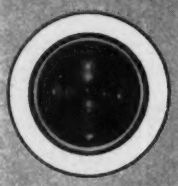

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MODERN TESTS

(Continued from page 93)

producing 1⅝ x 2¼, 2¼ x 2¼, or 2¼ x 3¼ negatives or transparencies. Lens: 105mm f/3.5 Musashino Koki Luminant in preset screw mount on interchangeable lens board, focusing from 2½ ft. to infinity. Shutter: Focal-Plane, 1/25 to 1/400, XF sync. Other features: Interchangeable roll film, cut film, film pack magazines and holders allowing film size changes in mid-roll on one roll of film. Price: $229.50 with 1 sheet film holder. Importer: Aetna Optix, 350 West 31 St., New York 1, N. Y.

Despite the evident popularity of the small 2¼ x 2¼ single-lens reflex, you can count the number of brands available on the fingers of one hand and still have a few fingers left over for good measure.

Happily for the single-lens reflex enthusiast, the cameras available vary widely in price and features so there is something for everybody—amateur and professional. The Optika falls halfway up the price ladder, has good features found in both the most expensive and inexpensive, plus a number of additional features never before found on any single-lens reflex.

The Optika is in the classic, boxy single-lens reflex tradition but it's larger than most because it can make a bigger picture. It has a ground glass showing a horizontal 2¼ x 3¼ image for those who want to take full advantage of negative size. By changing slides integral with the interchangeable film magazines, you can change picture format to 2¼ x 2¼, or 2¼ x 1⅝.

The camera has few automatic features. A heavily knurled knob on the left side of the body winds the shutter separate from the film advance. Roll film is loaded into the interchangeable back and each picture is properly positioned by setting a small number in a window on the top of the interchangeable back. There are three different sets of numbers, one for each picture format. By removing the format

(Continued on page 119)

slide and replacing it with a dark slide, you can take out the back in mid-roll. The roll film back, available as an accessory, costs $25.50. The ground glass, incidentally, has ruled etched lines on the underside outlining the picture area for each format.

Once you get the hang of focusing, winding the shutter and film, shutting down your lens, pressing the shutter release, you can operate the Optika in pretty rapid fashion. However, it is not supposed to be a substitute for a rapid sequence 35mm camera. The image on the ground glass is brightened by a good Fresnel lens but the folding reflex hood allows far too much extraneous light to hit the ground glass when working indoors under overhead lighting. A collapsible focusing hood ought to solve this problem, however.

The 105mm f/3.5 lens was sharp from corner to corner at full aperture. Incidentally, it stops down to f/32. The rather long focal length makes focusing at full aperture precise. The camera should be ideal for portraits.

The camera body is well made, albeit on the heavy side. The bellows, rack and pinion focusing system are positive and doesn't slip. The magazines, cut film holders interchange easily. As a matter of fact, the camera back accepts most 6.5 x 9cm film pack camera back accessories. With a bit of nosing around camera shops, you should come up with a host of adaptable accessories for the Optika.

We're sorry that the camera has no speeds slower than 1/25 sec. However, the shutter as it is is extremely smooth and vibrationless. Even with the spring loaded mirror, there should be no trouble in shooting hand held at 1/25 sec.

The Optika, in short, gives you the best in negative quality and precision at the expense of speed of operation and automatic conveniences.—H.K.

TWIN-LENS 4 x 4 HAS 60MM F/2.8 LENSES

Specifications: Sawyer's Mark IV twin-lens reflex camera producing 12 1⅝ x 1⅝-in. pictures on 127 film. Lens: 4 element, 60mm f/2.8 Topcor, taking; 60mm f/2.8 Toko, viewing. Shutter: Seikosha MXL, 1 to 1/500, LVS couples. Other features: Crank film and shutter wind, Fresnel lens underneath ground glass, focusing to 26 inches with parallax correction markings. Price: $89.50 with case. Importer: Sawyer's Inc., Portland 7, Oregon.

Thanks to the success of the super slide, which has made the 1⅝ x 1⅝ format ideal for color viewing and pro-

(Continued on page 126)

does your ENLARGER look like this?

...If it does, it's made by DURST—and you are the proud owner of the world's most modern enlarger.

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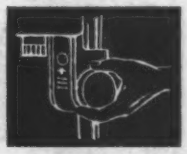

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CLOSE-UPS TO 3½"! Close-up lenses

bring within **EVERY** photographer's reach subjects which would be too small if photographed at the regular 3 ft. closest camera setting: Head and shoulder portraits, children's pictures, copy work—a whole new field of picture taking.
With extreme closeup lenses, you can get as close as 8" with a Plus 4, 7" with a Plus 5, 5½" with a Plus 6, 3½" with a Plus 10. You can use two extreme closeup lenses, with a double retaining ring, for even more extreme closeups. With a Plus 5 lens, you can fill the complete 35mm frame when reproducing a postcard: a Plus 10 is just right for insects, stamps and coins. Extreme Closeup lenses make macrophotography possible with a tiny investment. All exc. Plus 10, mounted in metal rings.

Shipping Charge 15c.

To fit filter-holders	Plus 1 from 38" to 20"	Plus 2 from 20" to 13"	Plus 3 from 13" to 10"	Plus 4 from 10" to 8"	Plus 5 to 7"	Plus 6 to 5½"	Plus 10 to 3½"
SER. IV	$1.15	$1.15	$1.15	—	—	—	—
SER. V	1.39	1.39	1.39	$1.75	$1.95	$2.25	$2.65
SER. VI	1.59	1.59	1.59	2.00	2.30	2.75	3.25
SER. VII	2.98	2.98	2.98	3.25	3.75	4.25	5.25

Plus 1 Plus 2 Plus 3 Plus 4 Plus 5 Plus 6 Plus 10

PRICES SLASHED IN HALF!!
HIGHEST QUALITY OPTICAL GLASS
FILTERS

COATED FILTERS IN SERIES SIZES to fit standard filterholders
For B. & W.: Lt. Yel., Med. Yel., Green, Red, Orange, Haze.
For Anscochrome, Super Anscochrome Daylight: UV15, UV16, 82A, 80A, No. 10.
For Kodachrome Type A, Anscochrome Tungsten: 85A, 85B, 82C.
For CLOSE-UPS: +1, +2, +3
For KODACHROME, EKTACHROME DAYLIGHT: Haze, Skylight, 82A, 80B, 81B.
For ANSCOCHROME, KODACHROME, EKTACHROME TYPE F: 85C, 82A, 82C.
NEUTRAL DENSITY: 2X, 4X.

Coated		Uncoated	
Ser. IV	$1.54	Ser. IV	$1.15
Ser. V	$1.94	Ser. V	$1.39
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Ser. VII	$3.34	Ser. VII	$2.98

Sh. Chge. 1 to 4 filters 15c

OTHER FILTERS IN SERIES SIZES
available uncoated only
Neutral Density 8X, 10X, Haze 2A, 81, 81D, Flash 1D, 80C, UV-17, Infra-Red, CC-M10, #11, 81A, 82B.

Clip here for this
SPECIAL OFFER
Buy at least five filters and closeup lenses at one time and we will supply COATED filters (in colors listed) at uncoated prices, saving you $5.00 and up on this order alone.

CLOSEUPS ARE SIMPLE
and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.

GOOSENECK LIGHT ATTACHMENT $5.95
With C clamps, fits copystand or enlarger pole. 2 special reflectorfloods $2.29 add'l. Sh. Wt. 4 lbs.

DELUXE COPY STAND

$12.95
Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a Polaroid, yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" baseboard is very practical for large originals. 1½" diameter pole is 38" high. *Shipping Weight 11 lbs.*

6-PC. EXTENSION TUBE SET
FOR EXAKTA, EXA. Set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. *Shipping Charge 35c.* **$7.95**
6 pc. set but with one FOCUSING TUBE from 40mm to 55mm, alone a $10 value. Complete set $11.50. Leather Pouch .98 EXTRA 45mm TUBE $3.50 2 in 1 Adapter, makes 5 mm ext., List $10.... $4.95

PRO COPY OUTFIT
Stand light att. w. reflectors, Proxiscope Sr., all as illustrated **$24.99**

Most Useful Accessory for All Films!
POLARIZING FILTERS & SCREENS
SAVE 33% TO 60%

With Without

For all Color and black and white film. Eliminate glare and reflections in scenery, water, show-windows . . . emphasizes clouds, the ONLY sky filter usable with Kodachrome, Anscochrome, Ektachrome. Polarizing Screens have double threaded rings to allow use of extra filter or closeup lens, handle for convenient adjustment of maximum polarizing effect.

	Polarizing Filter	Polarizing Screen	Polarizing Screen with Viewer	Leather Pouch
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SER. V	$1.94	$3.75	$6.77	.59
SER. VI	$2.44	$4.73	$7.98	.69
SER. VII	$3.34	$5.75	$9.77	.79

Shp. Chg. 15c

DOUBLE RETAINING RING
Permits use of two closeup lenses (for extreme closeups: +2 and +3 make +5), closeup lens and filter (correction, conversion, pola), two filters, two minus lenses, at same time. Fits standard filterholders.
Ser. C or IV 85c; Ser. V 85c; Ser. VI 95c; Ser VII $1.50.

FOLDING BELLOWSCOPE
$14.95 FREE with this FOLDING BELLOWSCOPE: PROXISCOPE SR. a $5.00 value.
Available for: Leica, Canon, Kine Exakta, Exa, Praktica, Praktiflex FX, Pentacon, Asahi Pentax Nikon, Contax, Praktina model $5.00 extra
The most useful of lens-to-camera closeup accessories. It weighs only 5 oz., has fine leather bellows and a geared track with a positive lock. A sturdy, accurate frame assures proper alignment. An extension range up to 5" is provided, with magnification factors engraved on the track. *Shpg. Chge. 70c*
Leather Pouch ..$1.39
NEW 1960 DOUBLE-TRACK FOLDING BELLOWSCOPE, extra sturdy. List $29.95, a Spiratone first at.... **$18.95**

PROXISCOPE SR.
WITH ELEVATING ACTION **$4.95**
An absolute must for any kind of closeup and copy work. Doubles up as perfect elevating attachment, with both tripod and camera fittings for horizontal as well as vertical fastening of camera.
• A deluxe version of the most useful camera accessory for every practical photographer.
• Permits minute adjustments in a 4½" range on its geared track, with a positive lock at any desired point.
Shpg. Chg. 50c.

BELLOWS-MAT
The sensational new 'view-camera' Bellowscope, with rising front and back, swinging front rotating back. **$29.95**

"About Filters, Closeups and Minus Lenses" is a booklet crammed with valuable information. Send 25c, or free on request with orders of $3.00 or more.

FREE with orders over $3.00, or send 25c for CLOSE-UP DICTIONARY—contains all needed tables, too.

4-PC. EXTENSION TUBE SET
for Praktica, Praktiflex FX; Contax, S, D, DA, Pentacon **$6.95**
This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used: a tiny object, ½" x ¾" can be made to fill the entire 35mm negative or transparency! *Sh Ch 35c.* EXTRA 45mm TUBE $3.50 Leather Pouch 99c.
4 pc. set, but with one FOCUSING TUBE, alone a $10.00 list, increasing maximum extension to 100mm. **$9.95**

GENUINE LEATHER FILTERBANK
HOLDS 6 FILTERS
Available in Ser. IV ($1.00), Ser. V ($1.00), Ser. VI ($1.25), Ser. VII ($1.50). ONLY 50c with your order for $5.00 worth or more filters, closeup lenses.

A MUST FOR PORTRAITS & LANDSCAPES! DUTO TYPE DIFFUSERS FOR ALL CAMERAS
Now available in standard series sizes, to fit all filter holders! Every serious photographer wants to use these famous coated diffusion disks preferred by the world's foremost pictorial photographers for their salon-shots. Ser. IV $1.54; Ser. V $1.94; Ser. VI $2.44; Ser. VII $3.34

NOTE: All series accessories fit series filterholders. If you do not have a filterholder, write, naming camera and lens.

PRECISION MADE ALL METAL LENSSHADES (HOODS)
fit filterholders (adapters)
Series C or IV..$1.40 Series V ..$1.45
Series VI ....$1.75 Series VII..$3.50
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PARALLAX CORRECTING CLOSE-UP SETS $2.95 EA. BOTH for $5.79
Perfect portraits and close-ups every time — sets fit cameras without any adapters, are guaranteed to equal $20.00 sets in performance. #1 set focuses from 38" to 20", #2 set from 20" to 13". Low $2.95 price includes 2 close-ups lenses, prism. Leather case, single 39c, double 69c.
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BAYONET MOUNT for Rolleiflex (f:3.5), 4x4, Rolleicord, Diacord Minolta Autocord Yashica C, LM
SLIPON MOUNT for Ciroflex, Yashica A Graflex 22 (32mm)
NEW: Ctd. #3 Bayonet Mount set, 13" to 10", in leather case $4.79

A DREAM COME TRUE! POCKET ELEVATING STYLE TRIPOD
Model EL-8P **$8.66** INCLUDING PANHEAD
Luxurious Leather case $1.79 extra.
The two most desirable features incorporated into one tripod:
8 sec. pocket size (only 11") and (8" rise) elevator action, with a positive lock. Ribbed top section, chrome plated brass legs extend to 44" (+ elevator), single action 90° tilt and panhead—ideal for every movie, twinlens, 35mm fan. *Shpg. Wt. 3 lbs.*
For "Quick", Panhead, with rapid camera on-off feature, $4.50 list, only $1.46 extra.
GEARED DRIVE MODEL, ask for model EL-8PG and add 88c to cost.
COPY & TITLING attachment, fits bottom of elevator, an exclusive Spiratone design. **$1.49**
DELUXE OUTFIT EL8PG-QC, geared tripod, "Quick" panhead, copy and titling att. all for **$11.88**

Brand New Accessories for Polaroid Cameras
Selftimer, fits cable release socket.......... $2.95
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Set of Aux. Tele & WA lenses for 110, 110A, w. adapters, case 29.95
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Deluxe COMPARTMENT CASE, holds camera and accessories in custom pockets and compartment. Lits $24.00.... 9.95
FREE POLAROID FLASH DIAL for all films, with purchase of Polaroid accessories. *Shipping Charges Extra. When ordering, specify your Polaroid Model*

MINUS LENSES for TELEPHOTO EFFECTS

	PER 3	PER 4
SER. V	$3.95	$5.15
SER. VI	$4.75	$6.25
SER. VII	$6.50	$8.55

for single lens reflex cameras
With bellows or ext. tubes, telephoto and extreme telephoto effects can be yours without buying expensive telephoto lenses. A single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses improve the prespective in portraits, too, by lengthening the effective focus length. Minus Lenses fit filterholders and are sold in sets of three (of your selection) or four. Available in Minus 1, 2, 3, and 4. *Shipping Charge 10c*

ACCESSORIES for your Contaflex at prices you like!
Coated Screw-in Filters, most colors, closeup lenses, diffuser, each ....$ 2.29
Aux. Telephoto or Wideangle Lens, with Leather case, adapter 12.29
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Special cassettes, won't scratch film, ea. 2.95, 4 for................ 9.95
Set of coated Aux. telephoto and wideangle lenses in dbl. leather case 24.88
Contaflex Guide 1.95
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Write for free booklet "Complete Your Contaflex Outfit—the Inexpensive Way", stating which model Contaflex you have.
Add for shipping costs

Best POCKET FAN FLASH Value Ever!
OPEN CLOSED
All this for only $5.99 for standard PC or ASA synch terminals
Extra large 6", 15 blade reflector; bladeholder; 2 positions—for regular and for M2, M25 lamps; extra-long interchangeable coiled cord (for bounce-flash!); long-life 200 mfd capacitor; pushbutton ejector; bulb-battery test system built-in; extremely compact—4"x1¾"x1½"; top-grain leather zipper carrying case attached to camera case strap; simplified exposure dial eliminates guess work; fits camera accessory clip or bracket. *Sh. Ch. 35c*
Bracket for use of gun on side of camera $1.00; BC battery, lasts full year $1.00; synchronizer for old cameras $2.75; For Argus, Leica, Exakta, Practica, etc., synch fittings, add $1.00.
BOUNCE model, same as above, but with bounce feature and extension outlet, ask for "BM", only 88c extra.

FOR THE DARK ROOM

ENLARGING LENSES
40% to 50% off list

We are proud to present three unusual values in brand new, coated, color-corrected, anastigmatic lenses, specially constructed to give corner to corner sharpness in enlarging—at prices half and less than those you'd expect to pay for such sharp-cutting lenses. *Sh. Ch. 25c*

2"f-3.8, clickstops, for 35mm $7.95*
3½" f-4.5, clickstops, for 2¼x3¼", 2¼x2¼" .. 9.95*
5¼" f-4.5, clickstops, for 4x5 ..... 19.95
Precision Flange for easy fitting to baseboard 1.25
*Sensational, new illuminated diaphragm feature - add $1.75

CHANGING BAG
ONE OF THE MOST IMPORTANT TOOLS OF ANY PHOTOGRAPHER

Double zippered inner and outer bags—made of the finest cloth—100% light proof even in brightest sunlight. Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available—the changing bag is justly referred to as a "portable darkroom" 17" x 16" working space plus elastic sleeves.

PROFESSIONAL MODEL: 27x36" working space. *Sh. Ch. 60c* $6.95

EXTRA LARGE MODEL: 36x44" working space. *Sh. Ch. 80c* $9.95

Shipping Charge 40c $3.95

ELECTRIC 2-SURFACE ALL METAL DUO-DRIER
GIANT 13½x18" deluxe model WITH 2 12x17" HEAVY DUTY FERROTYPE PLATES

$11.98

Yes, Spiratone does it again! A complete, ready-to-use, double surface drier with a capacity of 4 8x10 or 36 2½x3½ prints, singleweight or doubleweight, glossy or dull finish — sturdily constructed, as efficient as units costing several times as much, with adjustable apron tension. Works on AC or DC.

Same Dryer, with AUTOMATIC THERMOSTAT $14.98

FREE with every dryer: Hypohai, tells correct fixing time

12"x16" STANDARD DUO-DRYER, with two 10x14" heavy duty ferroplates for the small darkroom $8.98

12"x16" SINGLE DRYER, with 10x14" ferroplate $5.98

Ferro Polish 50c

Squeegee Roller 98c

Shpg. Wts.: GIANT 12 lbs., STANDARD 10 lbs., SINGLE 9 lbs.

ENLARGING TIMER
$6.95

60 sec. range, with second markings. Current shuts off automatically at end of desired time interval. Built-in lock holds knob at desired position, until toggle is released. Adjustable stop for repeat exposures. Manual operation for focusing. Enlarger or printer plugs right into receptacle on cord timer. *Shpg. Chge. 40c.*

8x10 ENAMEL TRAYS
3 for $3.98

FREE WITH TRAYS: TEST-STRIP MAKER

You'd expect to pay over $2.00 each for these fine acid-proof trays which Spiratone offers you at less than half the regular value! *Sh Wt. 5 lbs.*

11" x 14" ENAMEL TRAYS $2.50 each 3 for $6.50

16" x 20" ENAMEL TRAYS *(Suited for 11x14, smaller sizes)* $3.95 each 3 for $9.95

Shpg. Wt. 5 lbs., (4) 12 lbs.

DEVELOPING TANK
ADJ. FOR 35MM, 828, 127, 120, 620, 116, 616.

Simple bayonet lock for different size adjustments. Vents for quick changing of liquids. Agitating rod. Easy loading in darkroom — other operations in daylight. Easily worth double. Tank with spare reel, $2.00

$1.79 *Sh-Wt. 2 lbs.*

11x14 EASEL
Spiratone priced at $4.50

- Spring steel masking bands.
- Adjustable for all sizes from 1x1" to 11x14".
- Variable margin.
- Extra sturdy (net wt. 3¾ lbs.!)

Shipping Weight 6 lbs.

8x10 Enlarging Easel, same construction as above, Spiratone priced at $3.50

MAKE YOUR OWN PAPER CUTTER FOR ONLY $2.49
with special trimmer hollow-ground hardened steel knife on spring—ready to be screwed onto board. Knife Assembly for 10" model (total length 14½") $2.49; for 14" model (total length 19") $3.79.

Sh Wt. 2, 3 lbs.

ENLARGERS
Compares with SPIRATONE EXCLUSIVELY OFFERED $60.00 units — EITHER MODEL $29.95

35 MM

- Glassless carrier for single neg. and rolls, designed for scratchproof operation.
- Illuminated Diaphragm 50mm f.3.5 Clickstop lens.
- 12 x 16" Baseboard.
- Bbl., Condenser included in cost.
- Easy lifting parallel arm system.
- Red Filter.
- 24", ½" diameter Pole.
- Bellows, fine rack and pinion focusing. • Lineswitch.
- All metal construction.
- 2 enlarging lamps 90c.

Shpg. Wt. 14 lbs.

- Glassless carrier, specially 2¼x2¼ or 2¼x3¼—extra carriers, also 35mm, $3.50 each.
- Illuminated Diaphragm 60mm f.4.5, Clickstop lens.
- 12 x 16" Baseboard.
- 4½" Double Condenser, available at $8.98.
- Easy lifting parallel arm system.
- Red Filter. • 19", 1½" diameter Pole. • Bellows, fine rack and pinion focusing. • Lineswitch.
- All metal construction.
- Diffusion Glass.

2¼x2¼" 2¼x3¼"

Save 40% to 80% on Darkroom Aids
With $3.98 & up orders.

	LIST PRICE	YOUR COST
ALL METAL FOOTSWITCH	$1.98	98c
EMBOSSING SET, 4 sizes, to 5x7	4.00	98c
GREETING CARD MASKS, 6 popular sentiments, for 35mm (for enlarging)	1.25	98c
for contact printing	2.00	75c
ENLARGER FOCUS AID	2.25	1.00
TRAY AND TANK THERMOMETER stainless steel	1.95	1.19
STATIC BRUSH, emits radioactive rays, cleans lenses, slides, negatives	4.95	2.00

Select as many darkroom aids as you wish, if your order for darkroom items is $3.98 or more.

Silver Screen SLIDE TRAY CASE
BETACHABLE

Thanks to Spiratone's combining the facilities of a well-known projection screen with a famous case manufacturer, a dual purpose slide-tray storage case can be yours for half the cost of a regular case (when bought with trays or magazines). The luxurious two-tone leatherette-covered case holds 12 trays or magazines. The hinged cover is removable and contains a genuine silver screen, made of the material used in $40.00 units. Use for daylight or for small group projection—with amazing brilliance, $10.95.

Airequipt MAGAZINES WITH COVERS
2 for $3.18 12 for $18.95 *Sh. Wts. 2 & 6 lbs.*

OFFER A-6 SILVER: 6 Airequipt Magazines in silverscreen case. *Shpg. Wt. 8 lbs.* $13.22

OFFER A-12 SILVER: 12 Airequipt Magazines in silverscreen case. *Shpg. Wt. 12 lbs.* ... $22.22

SLIDE TRAYS for TDC, B & H
LOWEST PRICES EVER!

VIEWLEX 30 Extra strong plastic trays, hold 30 cardboard and glass slides, intermixed, with index. *Shpg. Wts. 2, 7, 22, 50 lbs.*

In Lots of 120	4 for	12 for	48 for	120 for
	$1.95	$4.98	$17.95	$36.00

OFFER TDC-12 SILVER: 12 trays in silverscreen case. *Shpg. Wt. 8 lbs.* $8.22

Sturdy carry case for 12 *(Illustrated below)* only 50c extra

SLIDE TRAYS for REVERE 553, 555, 888 WOLLENSAK 815
Sturdy trays, hold 36 cardboard and glass slides, intermixed, with index.

12 in carrying case. $8.95

OFFER R-12 SILVER: 12 in silverscreen case. *Sh. Wt. 6 lbs.* $14.22

REVERE 888 SPECIAL: Remote Control 15 ft. Release plus 12 slide trays in Carry Case . . . $12.49; in silverscreen case . . . $16.98

FREE with 12 trays or 6 magazines: 10 2x2" COLOR SLIDES or 36 exp. 35mm MICROFILE FILM.

AUTOMATIC PROJECTOR-ON-BOOMLIGHT-OFF SWITCH $1.98
when bought with 6 or more trays or mag. Switch alone $2.98

2 x 2 GLASS SLIDEBINDERS
- Comparable to 6c slidebinders.
- One of the finest methods of mounting transparencies (35mm Argus, Leica size) betw. glass! The biggest bargain in quality slidebinders ever offered. Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, linttree, shockproof—all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? 200 for $8.78.

Shipping Weight 5 lbs.

2½¢ ea. in Quantities

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid $1.35

200 singleframe (Mercury) Masks $1.75 } Masks fit glass
200 Square (Robot, Tenax) Masks $1.75 } & metal binders
2x2" cardboard mounts for single frame (Mercury size) transparencies 50 for 59c. *Sh. Wt. per 100, 1 lb.*

800 for $20.95
2400 for $60.00

Duplicate your 2 x 2" Color Slides $19.95
with your own camera

Sensational new Slide Duplicator fits Series VI adapter ring (use stepup ring, if your camera uses Series V), requires no focusing, no composing—just insert slide and expose on color film of your choice! *Name camera when ordering.* V to VI stepup ring $1.38

2x2" CARDBOARD MOUNTS
Sturdy cardboard mounts, ready to use without special equipment, for standard size (Lecia, Argus) 35mm transparencies. Fit all projectors and slidechangers. *Sh. Wt. 3 . . 6 lbs.*

1¢ EA in lots of 100

Trial Package of 100 $1.50 ppd.; 500 for $6.25; 1,000 for $10.

MANSFIELD 2x2 and 2¼x2¼ SLIDEBINDING KIT
Slidebinder Alone $2.57

SAVE 50% LIST $6.50

For the cleanest, the most efficient way for binding slides between cover glasses (2 x 2 or 2¼ x 2¼), it's the new Mansfield Slidebinder. While glass sandwich is held in rubber-covered viselike arrangement, tape can be rolled freely and applied to glasses. *Shpg. Wt. 4 lbs.* Slidebinder, 100 2 x 2" glasses, 50 masks, roll of special tape—all for $3.47

300 2 x 2 glasses $2.49; 150 masks $1.49; 12 yds. tape 79c.

LATEST MODEL ALL METAL RANGEFINDER $2.95
Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling. In foot and meters. FREE: PLASTIC STORAGE CASE

Shpg. Cha. 10c

Save on Famous Make DECAMIRED FILTERS
R3, R6, R12, R3, R6, R12

Complete Set of Six in elegant Filtercase

Ser. V $9.90; Ser. VI $11.40; Ser. VII $21.00

SIXTICOLOR TEMPERATURE METER, if bought with Decamired filters, only $29.95

TIME EXPOSURES $2.99
½ SECOND TO 11 SECONDS WITH EVERY CAMERA

New unit fits cable release socket, provides delayed action plus 11 slow speeds. Leica, Yashica model—25c extra. *Shpg. Chge. 10c*

3 UNIT REFLECTOR OUTFIT $5.99
- Two aluminum 10" reflectors for #1 or #2 bulbs
- One bullet reflector for spot effects

All three complete with swivel joint, switch, socket, clamp and cord . . . at a fraction of their usual cost. *Shipping Weight 7 lbs.*

SUGGESTION: 2 #2, 1 #1 photoflood bulbs 99c.

MULTI OUTLET $2.95 — $7.98 HI-LO DIMMER SWITCH
For the advanced photographer who needs hand or foot push-button control for all his lights. 4 Outlets, each separately controlled with pushbutton switch. When bought alone $4.95 *Shpg. Wt. ea. 2 lbs.*

IF BOUGHT W. $5.98 OR $7.98 OUTFIT

Compose and focus in comfort, save electricity, prolong bulb life, retain subject's natural expression. Nothing like it under $6.00. When bought alone $2.98.

PHOTOFLOOD STAND PLUS TWO REFLECTORS
- 3-section metal stand extends 6'4".
- Sturdy, braced legs with rubber tips.
- Stand telescopes compactly to only 2 feet.
- Positive locking at any desired height.

The ideal indoor lighting setup. 22" crossbar, can also be used to hold screen, backgrounds. Two-spun aluminum 10" reflectors (for #1 or #2 photofloods), complete with sockets, switches, 6' cords, ball socket swivel joints, rubber jawed spring clamps. Can be used on cross bar or furniture. *Shipping Weights: Stand 4 lbs.; Reflectors 6 lbs.*

$13 VALUE $7.89 COMP

New with new SWIVEL CROSSBAR

2 #2 bulbs, 79c

Extra clamp on bullet with both (for semi-spot) 1.00
Extra photoflood stand with reg. crossbar 3.48; w. swivel crossbar 3.98.
BOOMLITE Att., 6 ft., adj. swing, List 9.95; if bought with above 4.98.

GROUNDGLASS FOCUSER for $4.95
Fits back of almost every 35mm camera with removable back—lets you check lens, finder accuracy, effect of closeup lenses etc. No installation — snaps in and out of film plane.

For virtually All 35mm Cameras $2.49

ULTRASPEED PRE-SET TELE 135mm F:2.8 . . $38.95
50% off list

For EXAKTA, PRAKTIFLEX, PENTAX, PENTACON etc.

We'd be suspicious of the low price, too, if we hadn't put these lenses through optical bench tests—they emerged with flying colors! These lenses sold at $90.00, when marketed through the usual channels—manufacturer, exporter, importer, wholesaler, dealer. Spiratone eliminated three out of five 'in-betweens', and, with its mass-selling, low-markup policy can bring you this unusual bargain. Hard coated, color corrected, expensive helical focusing, depth-of-field scale, elegant metal barrel, pre-set diaphragm—what more can you want? Leather Pouch $1.98. *Ship. Chge. 75c.*

135mm F:3.5 PRE-SET TELE, similar to above. List $70.00, only $29.95

FAMOUS MAKE 35mm F:3.5 PRE-SET WIDEANGLE for EXAKTA, PRAKTIFLEX, PENTACON, ASAHI PENTAX
$39.95

SAVE $40.00 off list

Leather Pouch for Wideangle $1.25

A complex 6 element design makes possible a short, lightweight lens using same accessories as the Biotar (as compared with expensive Series 8 filters for other wideangles!). Hardcoated, color-corrected, helical focusing down to 2 ft., elegant metal barrel, pre-set diaphragm. *Sh. Ch. 60c*

35mm F:2.5 PRE-SET Wideangle to above, only $49.95

COILED FLASH CORD $1.98
- Now available for most shutters.
- Coiled cord extends to 5 ft., yet coils up without effort to only 7"

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, FR, Graflex, Braun, Ultrablitz, etc., and prong-type for Kalart to fit Compur, Prontor S, ASA (Kodak), Solenoid, Argus C3, C44, Realist, Praktiflex, Exakta, Bolsey, Polaroid, most other synchro. terminals. *Sh. Chg. 10c*

NEW COILED CORDS: Rollei Lock, Nikon S-2, Canon, Leica 3F, 3G, M3, Signet 40. $2.25 *Name gun, camera when ordering*

FLASH BOUNCER, tilts flash or strobe, $1.98 when bought with cord.

Modernize your present flashgun with a 3½ FAN REFLECTOR $1.95 ppd.
Tiny, efficient 13 blade reflector attached to M-base adapter fits any gun now using No. 5, 25 lamps. Guarantees maximum light output w. M2, M5, M25 lamps. Only 2½"x1" collapsed. Complete w. adapter, ejector.

3X Spiratone SUPERTEL $39.95
Exclusive! Experts said it was impossible — Spiratone's years of aux. lens research resulted in a truly advanced design, the 1958

For the first time, a completely interchangeable aux. telephoto lens giving 3X the area magnification, for virtually all cameras — Contaflex, Retina, Argus, Polaroid, Rollei, Minolta and so on. Uses same* lens opening, same exposure as always. Supertel's rare glass four elements are hard-coated and color-corrected. No installation—Supertel fits Series VI adapter (or Ser. V to VI stepup ring), does not require dangerous removal of part of camera lens, accepts Series VI filters. Supertel makes Rollei 75mm lens into 135mm, 130mm Polaroid lens into 235mm—you can make a 105mm automatic telephoto out of your 58mm automatic Biotar! Supertel is even adaptable to some telephoto lenses, increases focal length 80%! Supertel Topgrain Zipper Case $2.10

COMBI OFFER A for 35mm cameras: 3X Supertel, case, matching finder. 45.95

COMBI OFFER B for any camera: 3X Supertel, Spiratone Aux. Wide-angle, two leather cases 52.95

Series VI Adapter (name camera, lens) $1.98

COMBI OFFER C for 35mm cameras: Same as Offer B, plus Universal Finder. 59.95

Shipping Charge 75c
at f:4.5 or smaller

For critical LEICA, CANON owners

While They Last — Brand New!

135MM f:3.5 TELE for LEICA, CANON $39.95

Coated & color corrected

Guaranteed the sharpest lens you can buy—regardless of price! Rangefinder- coupled, elegant lightweight mount, depth of field scale—at an unbelievable saving!

For Leica M3, add $5.00 *Shipping Charge 75c*

Deluxe Leather Pouch $1.98 Matching 135mm finder $6.95

UNBELIEVABLE BUT TRUE!

Fast 35mm f:2.8 WIDEANGLE for LEICA, CANON

$42.95

Never before in history could Leica-Canon owners acquire an ultrafast, rangefinder-coupled, hard-coated, color-corrected wideangle lens with clickstops—for less than half you'd normally pay for a slow lens! Made for us by a well-known Japanese manufacturer, this lens passed our critical tests with flying colors. *Shipping Charge 65c.*

35mm f:2.8 for Leica M3	$47.95	Set of lenscaps	$1.79
Leather Case	$ 2.00	Matching Finder	$4.95

ACCURA REFLEX HOUSING for LEICA*, CANON $39.95

Shpg. Chg. $1.00 **READY TO USE—WITH DUAL RELEASE SYSTEM** *exc. M3

Never before could so small an investment change your Leica, Canon into a single lens reflex camera, ideal for parallax-free closeup, telephoto, medical and scientific work! Focus with formerly impossible fraction-of-inch accuracy through adjustable magnifier on bright, curved groundglass, press release: mirror jumps up, exposure is made of exact image you saw! Use with extension tubes or bellows for closeups, with special 135mm tele lens for complete closeup to infinity range.

SAVE MORE STILL BY BUYING COMBINATIONS

REFLEX HOUSING

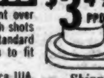
- †Folding Bellowscope** *(Save $30.00 off list)* 49.95
- †Folding Bellowscope** and special Ctd. 135mm f:4.5 telephoto with 185mm lens converter ....77.90†

**Duo-Track Model $5.00, Bellowsmat $10.00 extra.

FREE with any combination offer above: New Eyelevel Mirror device, a $14.00 value.

†this outfit for Leica M3 $82.90

SYNCH YOUR OLD LEICA, CANON FOR FLASH OR STROBE $3.49 PPD.



No installation—just one quick adjustment over release button and you are all set for flash shots at speeds to 1/30th. Tripper accepts standard flashcord—or buy from us with flashgun to fit accessory clip.

Famous GEISS KONTAKT, synchronizes Leica IIIA, IIIC, cameras even at high speeds, was $19.95 $6.95 *Shipping Chge. 35c*

Fan-type BC Pocket Flash w. tripper $8.39; w. Geiss $11.79 BC Batt. $1.00

MORE LEICA-CANON ACCESSORIES

Leica M3 Adapters, specify 35-50mm, 90mm, 135mm, each	5.00
Deluxe Metal Cassettes for all models Leica, 2 for $4.15; 5 for	10.00
Zoom Finder, 28mm to 135mm, w. case, List $29.95	14.95
10" Cable Release, with setscrew	.95
20 ft. Remote Control Release	4.23
Time Exposure Device, ½ to 11 seconds	3.24
Focusing Extension Tube, for closeup work	5.95
Lens Rear or Leica Body Cap	1.00

Save 50% off list on the meter that has 'everything'

the 1958 Spiratone PHOTO ELECTRIC EXPOSURE METER

BRAND NEW

Super Sensitive photocell reads reflected and incident light; settings for all shutters, incl. movie, Polaroid, LVS, EVS; ASA range from 3 to 3200: f stop range from 1 to 32; shutter speed range from 1/1000th to 16 seconds. *Sh. Ch. 40c*

$4.98 INCL. LEATHER CASE & STRAP

Extra Sensitive booster with incident attachment, for poor light readings, list $3.50, only $1.75

Famous Make CLIP-ON PHOTO-ELECTRIC METER

Fits accessory clip of all popular 35mm cameras, ASA speeds to 800, f stop range to 32, speeds to 1/1000th incl. leather case and strap, list $9.95. $5.75 *Shpg. Chge. 30c*

SYNCH YOUR OLD CAMERA

- Fully adjustable mechanical tripper, requires no installation, works through standard cable release socket of most old cameras. Has fitting for standard flash card.
- Allows adjustment for flash bulbs and zero (X) delay for Strobe. *Leather Case 10c extra*

$2.75 PPD.

Tripper with Fan Flash, with ejector, bracket, case (gun sells alone for $7.77) .... $7.95 *Sh. Chg. 45c*

135MM LENS CASE $1.98

SAVE 67% LIST $6.00 ea.

Top Grain Leather—Plush lined—Holds even large 135MM lenses. Incl. carry strap. *Sh. Ch. 35c each.* TWO FOR $3.59

2⅝x5⅜

ANOTHER NEW SPIRATONE DESIGN

"Easy Reach" TOPGRAIN LEATHER GADGET BAGS

Most convenient gadget bag style — previously only available in $30.00 to $60.00 models. Developed by us for the mass market, without sacrifice in quality. Topgrain pigskin throughout, velveteen-lined, zippered filterpocket, 2 outside pockets, tripod holders, adj. carrying strap —and exclusive accordion-type front opening! Four models for 35mm, twinlens, movie, Polaroid, Press — select your size. *Shipping Weights: 4, 5, 6 and 7 lbs.*

'Easyreach' A, 10 x 8 x 4"	$ 7.38	'Easyreach' C, 12 x 9 x 6"	11.38
'Easyreach' B, 11 x 8 x 5½"	9.38	'Easyreach' D, 16 x 11 x 6"	14.38

MODERNIZE YOUR CAMERA WITH A

RAPID WIND $3.95

For: LEICA, CANON, NIKON, CONTAX, PRAKTIFLEX, NEXACON, CONTAFLEX, PRACTICA, PRAKTINA, PENTACON, ARGUS C3, C4, C44—name your camera. 5 shots in 6 seconds! No installation—fits over winding knob. *Shipping Charge 10c*

135MM F:4.5 SOLIGOR TELEPHOTO $29.95

LIST $49.95

Coated, color corrected, couples to rangefinder, depth-of-field scale, with viewfinder mask. Quick-change Coupling Gear, reg. $2.95—only 98c when bought with lens. Leather Pouch ....$1.98 *Sh. Ch. 75c*

ACCESSORY CLIP $1.00

easily installed on all older model Argus C3 cameras

POCKET FAN-FLASH

B.C. Model $4.99 for C3 $3.99

COILED 5 FT. FLASHCORD

For C3 — for off-the-camera and bounce flash, fits through case.

$1.98 *Shpg. Chge. 10c*

DELAYED ACTION TIMER For C3

screws into cable release socket *Shpg. Ch 10c.*

$1.98

Model with slow speeds (time exposures to 10 seconds) $2.99

TIFFEN DIAPHRAGM CONTROL $1.50

makes diaphragm settings with aux. lenses, filterholders, etc. easier. for C3

3 PC. EXTENSION TUBE SET

for extreme closeups to 4" reg. $5.95 for C3 *Sh. Chge 10c* NOW $2.98

TESTED 35mm RELIABLE

ASA 4000? *Try the new 'miracle' ULTRASPEED film!*

35mm DUPONT S-X PAN 20 exp roll 70c

Nominally rated at ASA 300, good results are obtained at ASA 1,000 and 2,000. Popular Photography's editors report in the Aug. 56 issue of available light shots at ASA 4,000! S-X Pan has unusually fine grain and extreme exposure latitude—truly a film of the future!

20 exp. rel.	36 exp. rel.	27½ ft. bulk	50 ft. bulk	100 ft. bulk
70c—3 for $2.00	$1.00—3 for $2.75	$2.22	$3.78	$5.50

Daylight Loader with 100 ft. SX PAN........$9.99

TESTED SAFETY KODAK B&W FILM

All three popular speeds, Panatomic X (Background X), Plus X and Tri-X are available in 27½ ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure reloads.

PANATOMIC X; PLUS X (ASA 80); TRI X

27½ FT. $1.39 — 50 FT. $2.29 — 100 FT. $3.98

Shipping Charges 10c, 30c, 30c

B&W RELOADS in metal cartridges may be assorted

20 EXP. 40c ea. 6 for $2 — 36 EXP. 60c ea. 4 for $2

Ship. Chgs. 1 or 2, 5c; 3 to 6, 20c; 7 to 12, 35c.

COMBINATION SPECIAL

5 cartridges, 100 ft. of Kodak Plus X or Tri X or Panatomic X, or 50 ft. of Adox or SX-Pan with daylight loader. $7.99

With Deluxe Loader $12.99 *Shp. Wt. 4 lbs.*

ALL YEAR B&W ASSORTMENT

Daylight loader with 5 cartridges plus 27½ ft. ea. of Panatomic X, Plus X, and Tri-X. $8.88

35mm DAYLIGHT LOADER

INCLUDING 5 CARTRIDGES

$4.95 IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. Loader alone with 5 cartridges, $5.95. *Sh. Wt. 4 lbs.*

DELUXE LOADER, with automatic counter, accepts also Leica, Contax cartridges — $10.95 or add $5.00 to Loader comb. offers

FREE FILM TONGUE CUTTER with your order for $5.00 or more of bulkfilm, or $4.25 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase. *Cutter alone 98c*

Greater Savings than ever on

FRESH SAFETY 35MM ADOX FILM IN CARTRIDGES AND BULK

Your choice of KB14, KB17, KB21 EXPIRES 1960 *Sh.Ch. 10c*

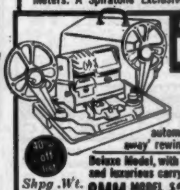
20 exposure reload 50c; 3 or more (may be assorted) 45c each.
36 exposure reload 75c; 3 or more (may be assorted) 70c each.
50 ft. $3.40, 100 ft. $6.50—*Shpg. Chge. 25c per 50 ft.*

50 ft. Adox film w. Daylight Loader $7.99; w. Deluxe Loader $12.99

FOR THE 8MM & 16MM MOVIE FAN

Photoelectric MOVIE EXPOSURE METER $2.95

Reads directly for Kodachrome, same range and accuracy as $20.00 meters. A Spiratone Exclusive. Leather Case 49c. *Sh. Ch. 15c*



ALL METAL PORTABLE *Action* EDITOR for 8mm $23.95

$26.95 for 16mm

40% off list

Streamlined and most modern editor provides large, bright 2"x3" projectored image in full motion. All-steel automatic splicer has built-in scraper. 'Fold-away' rewind arms make for extreme compactness.

Deluxe Model, with exclusive focusing and framing controls, and luxurious carrying and storage case, only 13"x12"x8".

Shpg. Wt. 10 lbs. 8MM MODEL List $45. $28.95 — 16MM MODEL List $50. $31.95

4 pc 8mm EDITING OUTFIT $10.95

SAVE $10.55 off list

Outfit contains Projection Editing Viewer, with bulb, pair of rewinds with brakes, all metal splicer, all ready for simple mounting on board or table (not supplied). Can you afford to pass up such a value? *Sh. Wt. 6 lbs.* Same outfit, but with automatic splicer $12.95

SUPER DELUXE 8mm EDITOR

$14.95 Same viewer rewinds as above, but with automatic splicer, plus metal base—a $26.00 5 pc. set. *Sh. Wt. 6 lbs.* Same outfit, but with new Folding Rewinds, for maximum compactness $16.95

8mm PROJECTION EDITING VIEWER $6.95

You'll more than ever enjoy editing your movies when you use this neat, all-metal, electric editing viewer. It projects a clear image on the groundglass, makes possible viewing from a comfortable distance. *Shipping Weight 2 lbs.*

CINE TITLER

LIST $6.95 — For 8mm & 16mm $4.19

40% off list

Titles add action, provide continuity for your movies! Yet making titles is so simple with the Cine-Titler! Sturdy metal construction. Auxiliary lens for exact focus. Photograph picture post-cards, titles of your own design: you can even shoot animated titles—an instruction booklet accompanies every titler.

If purchased at the same time as Action Viewer, Action or Super-Deluxe Editor

Shipping Weight 4 lbs. Titler alone $5.49

8mm ACTION VIEWER

$16.89 • Projects brilliant 2 x 3" pictures in full action on the built-in groundglass screen—not just one frame at a time, but in continuous motion.

16mm Mod $17.95

A viewer which makes editing a real pleasure. Easy to thread, scratch-proof, scientific ventilation of lamp-housing — really a blessing for movie fans with a limited budget who know they'd have to spend $40.00 and up for a viewer like it! *Sh. Wt. 4 lbs.*

METAL REELS and CANS from 20¢

	REEL OR CAN	REEL OR CAN	COMPLETE SETS
8mm 200 ft.	11 for $2.95	100 for $20.00	6 for $2.99
8mm 300 ft.	9 for $2.95	50 for $15.00	5 for $2.98
8mm 400 ft.	9 for $3.49	50 for $17.50	5 for $3.49
16mm 400 ft.	8 for $2.99	50 for $18.50	4 for $2.89

Approximate Shipping Weight, per 5 sets. 5 lbs.

8MM POCKET TITLER and CLOSEUP DEVICE

$4.95 50% off original list

FREE WITH POCKET TITLER: 20 Titling Cards, 10 color slides!

Makes any title on the spot, catches those otherwise impossible closeups of flowers, insects without any need to measure or focus, reproduces 35mm Kodachromes on 8mm film! Completely collapsible, with precision ground lens, the Pocket Titler screws directly into 8mm Brownie, or into Tiffen "C" adapter ($1.25 extra for any camera) or Ser. IV adapter.

Name make, model, speed lens or adapter when ordering. Shpg. Chge. 30c.

Every Movie Fan Needs an

AUTOMATIC PANNING ATTACHMENT $2.95

Turn handle, and gear smoothly pans your camera, for those really professional panoramic movie scenes! Fits below or on top of your present tilttop or panhead, works with any camera, any tripod. Calibrated in degrees. This feature is incorporated into professional panheads costing $30.00 and more, has never before been available to the amateur. *Ship. Chge. 15c*

FINEST QUALITY PROJECTION BULBS

Save $1.75 to $6.05

300 Watt T8½, SC..BAY	CLS	reg. each...$2.50	...2 for	$3.25
500 Watt T10,	CZX	reg. each... 4.15	...2 for	4.15
750 Watt T12,	DDB	reg. each... 4.50	...2 for	4.95
1,000 Watt T12,	DFT	reg. each... 6.05	...2 for	6.05

Shipping Weight 2 lbs.

35MM SINGLE LENS REFLEX OWNERS—

Want to "add" 3 more telephoto lenses to your outfit—for only $4.75? Write naming your camera, for FREE folder "Telephoto Stretchers."

All prices include excise tax. Postage and insurance MUST be prepaid even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — allow for extra handling charges. When ordering accessories, be sure to name your camera, lens, shutter!

SPIRATONE INC.

When in New York visit us at

369 7th AVENUE, NEW YORK 1, N. Y. (Opposite Pennsylvania Station)

SEND MAIL ORDERS TO *Long Island store (near Main St.) at* 135-06 NORTHERN BLVD. DEPT. M11 FLUSHING 54 N. Y.

SAVE MONEY!

Trade your old camera now—we are giving the highest trade-ins for used equipment.

Thousands of new customers bought from us this year. Some didn't even read our ads. They say their friends told them about us. The reason is that our prices are lower than what you may pay in your home town—or even in the countries where they are made! Practically every brand and type of camera, lens, accessory from Europe and Japan is available at tremendous discounts. Our large volume and rapid turnover plus direct sales with no time payment expenses—add up to tremendous savings for you!

We carry one of the largest inventories of cameras and photographic equipment in this country. We can supply from stock not only 35mm Cameras, Reflex, Press, View, and Folding Cameras, Enlargers, 8mm and 16mm Movie Cameras and Projectors, Slide Projectors, and Screens, but also their accessories, such as Close-up Equipment, Filters, Flash Equipment, Flash Bulbs, Film and over 10,000 Lenses available . . . also Binoculars and Telescopes! . . . **WE WILL NOT BE UNDERSOLD!**

Our Tremendous Volume and Low Cost Operation Let Us Pass the Savings on To You!

35MM CAMERAS

Aires IIIC f1.9	81.00
Aires III-L f1.9	66.00
Agfa Ambi-Silette f2.8	96.75
Agfa Silette-SL f2.8	74.50
Agfa Super-Silette L f2.8	74.50
Ansco Memar f3.5	31.00
Ansco Super Memar f3.5	55.50
Ansco Super Memar f2	93.50
Argus Matchmatic C-3. Case, Flash	53.50
Argus C-20	32.50
Argus C-44 f2.8 Case, Flash	90.50
Argus C-44 f1.9 Case, Flash	128.00
Argus V100 f2.8	82.50
Argus V100 f2	105.00
Asahi-Pentax f2.2 Takumar	136.95
Asahi-Pentax f2.8 Tessar	127.50
Asahi-Pentax f.2 Biotar	137.00
Baldessa Ib	Write for Lowest Prices
Canon VT Body	Write for Lowest Prices
Canon VT f1.1 Zunow	Write for Lowest Prices
Canon VT f1.8	Write for Lowest Prices
Canon VT Deluxe f2.8 Canon	Write for Lowest Prices
Canon VT Deluxe f1.5 Canon	Write for Lowest Prices
Canon VT Deluxe f1.2 Canon	Write for Lowest Prices
Canon LI f2.8 Canon	Write for Lowest Prices
Canon LI f1.8 Canon	Write for Lowest Prices
Canon LI f1.2 Canon	Write for Lowest Prices
Century 35	41.00
Contaflex I f2.8	87.00
Contaflex II f2.8	94.50
Contaflex III f2.8	117.00
Contaflex IV f2.8	129.50
Contaflex Alpha	81.75
Contaflex Beta	96.75
Contax IIA Body	99.95
Contax IIA f2 Sonnar	185.00
Contax IIA f1.1 Zunow	279.50
Contax IIIA Body	117.50
Contax IIIA f1.5 Sonnar	225.00
Contax IIIA f1.1 Zunow	299.50
Contina I f3.5	29.25
Contina II f2.8	59.95
Contina III f2.8	69.00
Edixaflex body	62.00
Edixaflex f2.8 Culminar	74.50
Edixacord f2.8	134.50
Edixa Reflex B f2.8 Schacht	134.50
Edixa Reflex C f2.8 auto Travenar	154.00
Edixa Reflex C f1.9 auto Quinon	213.00
Exa Body	34.50
Exa f2.9 Meritar	59.50
Exakta VX IIA f2.9 Meritar	157.00
Exakta VX IIA f2 Biotar	174.00
Exakta VX f2 Biotar	164.00
Exakta VX IIA f1.9 auto Xenon	247.50
Exakta Light Meter IIA	●
Fujica 35 ML f2.8	●
Honor 35 body	64.95
Honor 35 f3.5 Hexacon	85.50
Honor 35 f1.9 Hexacon	124.95
Kalimar A f3.5	18.80
Kalimar B f2.8	33.50
Kodak Pony II	20.95
Kodak Pony IV	29.95
Kodak Signet 30	39.50
Kodak Signet 40	49.50
Kodak Signet 50	57.00
Konica IIIA f1.8	●
Leotax f2	●
Lord f2.8	44.95
Lord VB f1.9	74.50
Lordomat f2.8	64.50
Mamiya Mag. 35	●
Minolta A	36.00
Minolta A2 f2.8	49.50
Minolta Super A f2	93.00
Minolta Autowide	68.50
Miranda f1.9 auto Soligor	195.00
Miranda f1.9 Soligor P.S.	165.00
Miranda Body	131.00
Neoca 35 IVS f2.8	37.50
Neoca IIS f3.5	42.50
Nikon S-2 Body	195.00
Nikon S2 f1.4 Nikkor	229.00
Nikon S2 f1.1 Zunow	299.50
Nikon S3	●
Nikon SP Body	285.00
Nikon SP f1.4 Nikkor	●
Olympus S2 f2.8	●
Olympus 35 S f1.8	●
Olympus Wide S f2	●
Optikon 500 f2.8	52.50
Pax M2 f3.5	29.75
Pax M3	39.50
Paxette Super IIL f2.8	59.95
Paxette Super III Auto. f2.8	112.50
Paxette Super III Auto. f1.9	135.00
Pentacon f2 Biotar P.S.	189.50
Pentacon F f2 Biotar auto	169.00
Pentacon FM f2 Biotar auto	189.50
Pentacon F f2.8 auto Tessar	129.50
Pentacon Auto. Westagon f2	139.50
Pentacon FM f2.8 Tessar auto	147.50
Petri f2.8	37.50
Petri f1.9 auto	74.50
Petri f1.9 Super	52.50
Praktina FX f2.8 Tessar Auto	179.50
Praktina FX f2 Biotar Auto	224.50
Praktina FX f1.9 Quinon Auto	226.50
Praktica FX3 f2.8 Westenar	99.50
Praktica FX3 f2.8 Tessar	99.50
Prominent f2	127.50
Prominent f1.5	137.50
Retina IIC	79.50
Retina IIIC	109.50
Retina Reflex f2	132.00
Ricoh 519	69.00
Ricoh 500	48.50
Royal Super f3.5	44.95
Royal M35 f2.8	49.50
Royal 35 f1.9	64.95
Royal M35 f1.9	87.50
Samoca 2.8	●
Samoca 35X	●
Samoca f3.5	●
Super Baldina f2.8	44.50
Super Ikonta III	70.00
Super Ikonta IV	104.00
Super Memar f2	93.50
Super Regent f3.5	67.50
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Walz 35-S f1.9	74.50

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B & H Colorist f3.5	49.50
B & H Colorist II f3.5	75.00
B & H Vivid f3.5	97.50
Kodak Stereo f3.5	67.50
Revere Stereo f3.5	129.00
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Stereo Realist f2.8	119.50
Wollensak 10 f2.7	149.50

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Kalloflex	89.50
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Praktisix f2.8	●
Ricoh Diacord G	34.95
Ricoh Diacord L	49.95
Rolleiflex 3.5G	●
Rolleiflex 2.8E	●
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Rollop f2.8	96.50
Super Ricohflex	19.95
Yashica A	21.95
Yashica C	33.95
Yashica LM	43.50
Yashica MAT	54.50
Yashica 635 kit	51.50

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Soya 44	●
Yashica 44	44.00

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Linhof 23	●
Linhof 4 x 5	●
Mamiya 16	39.95
Minicord	99.50
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Speed Graphic 4 x 5	Write for Lowest Prices
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Bauer 88E f1.9	121.50
Bauer 88 ES	149.50
Bauer DS	225.00
B & H Electric Eye 390 f2.3	Write for Lowest Prices
B & H Electric Eye 391 f1.9	Write for Lowest Prices
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B & H 252 TA	●
B & H 172 B	●
B & H 172 A	●
B & H 134 TA	●
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Canon 8T f1.8	●
Cinemax Turret f1.9	51.95
DeJur	●
DeJur Eldorado III	74.50
DeJur Electra Turret f1.8	112.00
Eumig	●
Keystone KA-3 f1.8	113.95
Keystone K-25 f2.5	37.50
Keystone K-33 f2.5	58.50
Keystone K-38 f2.5	69.95
Keystone K-42 f2.5	58.50
Keystone K-48 f2.5	84.00
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Kodak Brownie f2.7	22.50
Kodak Brownie f1.9	29.95
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Revere CA-2	126.00
Revere CA-3	126.00
Revere CA-4	149.00
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Wollensak 72 f1.8 Raptar	74.50
Yashica 8 f1.9	36.00
Yashica T-8 f1.4	58.00

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B & H 253	52.50
B & H DAK	●
B & H Delux 253 RX	●
B & H Regent	●
Bauer T10	149.50
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Brumberger #1503	29.95
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DeJur 1000	119.95
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Elmo f1.1	99.50
Keystone Sixty	49.00
Keystone K-75	57.00
Keystone K-100	74.50
Kodak Brownie 300	46.50
Kodak Brownie 500	57.50
Kodak Showtime	82.50
Mansfield Holiday	45.00
Revere 85	99.50
Revere 777	102.00
Wollensak 18	119.00
Wollensak 715	114.00

16MM MOVIE PROJECTORS

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B & H Diplomat	●
B & H 302 Sound	●
B & H 385 Sound	●
Keystone Belmont	129.50
Kodascope Royal	220.00
Kodascope Sound	637.50
Kodak Pageant Sound	329.00
Pathe	337.50
Revere	●

16MM MOVIE CAMERAS

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B & H 240	●
B & H 200	●
B & H 200 EE	●
B & H 70 DR	●
Kodak K100 f1.9	223.00
Kodak Sp. II f1.9	1,095.00
Kodak K-100 Turret f1.9	251.00
Kodak Royal f1.9	143.00
Kodak Royal II f1.9	184.75
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Keystone Exec. f2.5	104.50
Revere C102 f1.9	146.00
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Argus Electrom. 58-E	74.50
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Bell & Howell Robomatic	●
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B&L Balomatic 500	110.00
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Keystone K-500 D	78.75
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Revere 505	52.50
Revere 553	59.50
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Signet 500	57.00
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Viewlex Project-O-Matic	59.50
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Sixon	9.95
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Strobomatic	46.00
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35mm f3.5..44.50	85mm f2.8..52.00	180mm f5.5..59.00	640mm f9..112.00
35mm f4.5..37.00	90mm f3.5..55.00	200mm f5.5..74.00	800mm f6.3 582.00
40mm f3.5..40.00	100mm f4.5..33.00	240mm f4.5 187.00	1000mm f6.3 825.00
50mm f3.5..41.00	105mm f3.5..33.00	250mm f5.5..85.00	
55mm f2.2..48.00	125mm f2.5 125.00	300mm f5..156.00	
75mm f1.5..182.00	135mm f3.5..49.50	400mm f5.5 133.00	

Lenses for Leica, Leica M-3, Nicca, Canon, Tower Leotax, Kardon, Miranda, Tanack, and Similar Cameras

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28mm f5.6..85.00	100mm f2.8..49.00	180mm f5.5..59.00	500mm f4..434.00
35mm f3.5..48.00	105mm f2.5 120.00	200mm f3.5 185.00	640mm f9..112.00
50mm f2.8..31.00	120mm f4.5..93.00	240mm f5.5 78.00	800mm f8..507.00
60mm f1.2..269.00	125mm f2.5 199.00	250mm f5.5..85.00	
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Lenses for Contax I, II, III, Contax IIA, IIIA, Nikon S-1, S-2, SP, Miranda, and Similar Cameras

21mm f4.5..149.00	75mm f1.5..383.00	125mm f2.3 146.00	240mm f5.5..79.00
25mm f4..133.00	85mm f4..79.00	135mm f3.5..59.50	250mm f5.5..97.00
28mm f3.5..118.00	100mm f2..172.00	135mm f4.5..48.00	300mm f5.6 179.00
35mm f3.5..79.00	105mm f2.5 120.00	150mm f4.5..51.00	400mm f5.6 141.00
50mm f3.5..51.00	115mm f3.5 134.00	180mm f4.5..63.00	500mm f5..434.00
			640mm f9..112.00

Lenses for Exakta, Exa, Miranda & Similar Cameras

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35mm f4.5..37.00	80mm f3.5..52.00	150mm f5.5..41.00	500mm f5..296.00
35mm f3.5..44.50	85mm f2.8..59.00	180mm f5.5..50.00	600mm f5..543.00
35mm f2.5..58.00	90mm f3.5..55.00	200mm f5.5..74.00	640mm f9..112.00
40mm f4.5..41.00	100mm f2.8..40.00	240mm f5.5..81.00	800mm f6.3 562.00
50mm f3.5..41.00	105mm f3.5..33.00	250mm f5.5..85.00	1000mm f6.3 825.00
55mm f1.9..127.00	125mm f2.5 125.00	300mm f4.5 149.00	
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100% Automatic Slide Projectors
35mm, 828, or super slide mounts, "no popping," "no light spill," intermix all mounts, finest optics.
Model 300, List 84.50...Special $56.00
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SENSATIONAL YASHICAMAT
(Fully Automatic Reflex Camera)
f3.5 4-element lens, MX flash sync. self timer, 1/500 sec. List w/case $85.50.
BRAND NEW ONLY $58.95

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NEVER BEFORE OFFERED AT SUCH SENSATIONALLY LOW PRICES

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SALE
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Flash Units—AC or Battery

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Includes 400 plastic letters in 3 colors, several different backgrounds, centering chart, and instructions, 13"x18" size.
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16mm 50 ft. Magazine (with mag)	1.00
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FREE Mailing Labels for above, just mention 8mm spool or 8mm Mag., 16mm spool or 16mm Mag.

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MODERN TESTS

(Continued from page 119)

jection, the variety of minute twin-lens reflexes using 127 film continues to grow.

The Sawyer's Mark IV (Mark IV because it produces 4 x 4cm pictures) is the product of the Tokyo Optical Co., and an earlier model of this camera is known in Japan as the Primo Jr. Advance publicity from photographers who had seen the Primo in Japan indicated that this was indeed a top quality camera—and it is.

The Sawyer's is very easy to hold—it fits securely in your hands, if you

rest your thumbs on the sides near the top of the camera and interlace the rest of your fingers underneath. The shutter release seems to be just in the right place, under the right forefinger, while your left thumb and forefinger grip the large heavily knurled focusing knob on the left side. Two levers around the lens mount govern shutter speeds and lens apertures. They are locked in LVS unless you hold one steady and move the other. The apertures and speeds appear in a window above the viewing lens, while the LVS numbers are marked on the outside of the taking lens.

A really ingenious film cradle accepts the 127 roll of film without pulling out any spindle knobs. After loading and shutting the camera back, you wind to No. 1, seen through a rear ruby window, then press a button on the side of the camera. From then on, all operations are automatic—picture counter, shutter and film wind.

The ground glass, assisted by a field lens with clear center, is brilliant. Sharp focus was easily obtained quickly using the 2.5X magnifier built into the hood, despite the fact that

(Continued on page 132)

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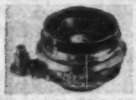

Wide Angle F3.5 35mm AUTOMATIC SCHACT Travenon For Exacta
List $99.50 New **$57.24**
Case $5.93
Special Telephoto 135mm F3.5 pre-set For Exacta Only ..... $22.50 New
Steinheil Quinaron 35mm Autom. F2.8, Foc. to 8" List $149.50 Spec. $109.70

AKAREX III

Latest Model New w/F2 Schneider Xenon lens speeds, 1 sec. to 1/500. Synchro Fully interchangeable. Self timer Parallax corrected. Free literature on request. List 139.50.
Special New **68.92**

Kodachrome with processing included. Fresh dating, 1 year.
8mm roll ..... 2.75 16mm roll 7.85
8mm mag ..... 3.54 16mm mag 8.40
8mm Bolex 9.58

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Latest Model Brand New w/F2 Biotar Carl Zeiss Pre-set
Our price New **$139.50**
Body Alone ..... $ 94.50
w/F2.2 Asahi $136.50
Case ..... $ 11.92

AIREQUIPT MAGS.

List $2.25 Special **$1.44** ea.
Case that holds 12 mags. Special $4.49

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Hermes 700	60.95	39.95
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FR Flash II	55.75	31.00
Belland 64B	59.95	42.62
Quick release clamp w/Bracket		5.92
Coil cord		1.92
Special Batter		1.80
Ultra. Comet	54.95	34.95

EXPOSURE METER

w/Booster cell LVS, including case. Polaroid Scales
List 12.95
$5.95 complete Brand New
Clip on type No Booster $4.95

ZOOM FINDER

For Leica—Contax—Nikon—Canon. Exact field of view for all lenses from 28mm to 135mm—click stops—complete parallax correction.
Reg. $35.50 New **$14.92**
Complete with leather case

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Stainless Steel mirror chrome finish 12½"x8" UL Approv.
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special new **14.92**

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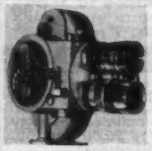
New	List	Sale
K60, 500W, Magna lens	64.95	44.95
K100, 750 W	99.95	72.24
K105, 750 W	149.95	103.22
K109	174.50	120.15
K161, 16mm Proj.	179.50	122.15

Self-Loading Developing Tank

Bayonet lock for different adjustments. Agitating rod jamproof. 8 oz. for 35mm tank with spare reel **$3.95**
Shpg. Wt. 2 lbs.
Adj. for 35mm, 828, 127, 120, 620, 116, 616. $2.40



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EMEL C93A
Plume Model, 30% lighter

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- Forward, Reverse For Lap-dissolves, For Double Exposure
- Footage Counter
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- Swiss Parts, French assembly

List w/F1.9 Foc. lens $239.50
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List $149.95
Special Brand New **$107.50**
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KODAK RETINA REFLEX

w/F2 Xenon list 215.00
w/EK serial numbers with Kodak guarantee and import certificate.
Special New Kodak Factory Boxed **$144.00**
Case ..... $ 9.75
Curtar wide angle 53.25
Longar Telephoto 53.25
Folding Flash BC w/case 16.00

SPECIAL PURCHASE

Latest Model Single Lens Reflex 35mm

EDIXA REFLEX B IIa

w/ f/2.8 Fully Automatic Westmar Lens

Features:

- Parallax Free
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- Split Image R F
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- Uses standard Praktica Pentacon Hexacon, Praktiflex Lens mounts

Brand new, Factory boxed with import certificate and Factory guarantee; list $223.50, our sale price, **$138.50** incl. RF Pentaprism.

DeLuxe Case for above, lists $15.00, Special $9.92
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(Edixaflex is the same as Edixa Reflex except it has no slow speeds, and non automatic lenses.) * EXACTA mt. on special order.

Miranda Standard F1.9 New **114.50**
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Cameras Must Be Purchased With Cases, per above, 11.90 ea.

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For Nikon, Contax **$18.95**
Ground Glass for rear insertion for copying with above cameras 3.49

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Auxiliary lenses for all cameras.
List 24.95 each
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Simply insert this Auxiliary lens into adapter (if you have one, if not, specify lens). These lenses are coated, color corrected, precision made, with full refund privileges if not satisfied.
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BRAND NEW PRAKTINA FX GERMAN PRECISION AT A SENSATIONAL NEW LOW PRICE!

All cameras complete with Penta Prism & Rangefinder.
All supplied with factory warranty & import certificate

	List	NOW
With Autom. BIOTAR f2	297.50	187.50

Write for our special quotations for Accessories.

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Brand New	List	Sale
KEYSTONE K-300, 300W, w/c	74.95	46.75
K310, 300W, Push Button, Remote control cord w/case, w/timer	114.90	69.95
K-510, Super Slide, Remote control cord Timer, 500Watt, w/case	124.50	78.92

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"Vision Aid" lite Arm rotates 360°, retracts to 25" clamps on desk full globe swivel, lights fluorescent 22W, 60W, or both. Free literature. AC, DC
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Pan Head swivels all directions—gear crank
List $17.95 Special w/leather case **$8.68**

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Black Leather Top Original w/Split Image Range Finder For Exacta VX IIa
List $80.00 Special **$33.50**

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List $7.95 Special **$3.99**
Batteries ..... $ .30

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8mm Wide Angle & Telephoto Lenses
6.5mm F1.9 Wide Angle & 1½" 1.9 Telephoto Lenses for 8mm Cameras (except Kodak, B & H) list $83.25. Special, Both, New Sharp, Color Corrected. Precision made .....
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Outfit includes famous Accura Reflex Housing with waist and eyelevel finders, genuine Folding Bellowscope, 135mm f:4.5 coated lens with clickstops—a complete reflex focusing and composing, close-up to infinity, telephoto outfit for less than the cost of a good lens alone!
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For Any Microscope
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For Exacta, Exa, Pentacon, Praktica, Contax S, D, Leica, Canon, Edixaflex, Edixa Reflex, Asahi. List $24.00 ..... $9.95
Extension Tubes Focusing Distances marked from 3.75" to 4.5" .. 6.49
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35mm Within Date

20 Exp.—per roll	$1.50
4 rolls	$5.00
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5 rolls	$10.00

SUPER ANSCOCHROME ASA 100
High Speed—1959 Date
Orig. Factory Packed

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100 Sheet Packages
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Bell & Howell, Victor, Ampro

SPECIAL USED $159.00

AVAILABLE IN 8mm and 16mm
THE FOLLOWING FULL VERSION REELS

The 8mm is approximately 200 ft. and 16mm approx. 400 ft. each reel.

Charlie Chaplin Comedies—1 reelers— NEW JANITOR! MABEL'S BUSY DAY, FILM JOHNNY, BETWEEN SHOWERS, CAUGHT IN THE RAIN, HIS NEW PROFESSION. — **2 reelers**—IN THE BANK, NITE AT THE SHOW, THE CHAMPION, THE TRAMP, HIS NIGHT OUT, DOUGH AND DYNAMITE. The price for silent is $10.00 per reel and for sound $12.50 per reel. 8mm $5.00 per reel.

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Made direct from negatives
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Religious Films Available

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HEAVY WEIGHT FEATHER WEIGHT LIGHT WEIGHT

Full Version
Available 200' 8mm $ 7.50
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100'	$11.95
20 exp. roll	1.00

(3 for $2.75)

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- Brand New Daylight Film Loader
- 100' 35mm negative film our choice
- 12 empty 35mm cartridges

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35mm ANSCOCHROME 20 EXP
Good Until Dec. 1959

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3 rolls for $3.50 6 rolls for $6.50

DAYLIGHT ONLY—ASA 32
Respooled

B & W 35mm Film 100' Roll
Negative film outdated.....$1.25

ANSCOCHROME ASA 32
16mm with Processing

100' 16mm roll	$8.00
50' 16mm Mag.	6.50

Orig. factory packed 1959 dated

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8mm Roll ASA 32.....$3.25
with Processing within date
Reperforated

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100' 16mm B&W	$1.25
8mm 25' double B&W	.60
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16mm 100' roll color	2.50
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Above color prices refer to Ansco Color and Anscochrome only.

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8mm 25' dbl. roll reperforated	$2.25
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16mm 100' roll	5.00
16mm 100' roll sound	5.00
16mm 50' Magazine	3.50

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16mm Subjects Approx. 400' available in sound or silent.

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SPECIAL ON NEW 8mm AND 16mm SUBJECTS
(Cartoons, Comedies and Westerns)
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50' 8mm	$ 1.00
200' 8mm	3.50
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400' 16mm (silent)	7.50
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Color Film Processing

8MM KODACHROME MOVIES:

25 ft. magazine	$ .75
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16MM KODACHROME MOVIES:

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50 ft. roll	1.50
100 ft. roll	2.50

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ASA 50
Reperforated

8mm 25' dbl. roll	$1.15
8mm 100' on Bolex Spool	3.00
16mm 100' roll	2.50
16mm 100' sound ASA 24	2.50
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With purchase of 5 rolls, 1 roll free.
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16mm KODACHROME
100 ft. rolls—processing included. Slightly outdated. Reg. $10.00. Price $6.00 per roll.
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MOVIE FILM SPECIAL
ASA 50
Reperforated

4 25' double 8mm on camera spools	$ 1.79
16 rolls as above	5.95
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27 rolls as above	29.00
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NO PROCESSING ON ABOVE
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15 16mm 25' rolls	$ 2.75
27 rolls as above	4.75
54 rolls as above	8.75
15 16mm 50' rolls	5.95
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Slightly outdated

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127, 120, 620, 116, 616, Black and White ASA 80—5 for.....$1.00
20X 35mm B&W ASA 50—4 for 1.00
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Respooled

ANSCO COLOR IN BULK
16mm 4c per ft.—Minimum order 50'
8mm 25' on camera spool.....$1.25
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35mm x 100'	$11.95
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35mm daylight or tungsten reloads. Minimum order 5 for 4.95 plus 45¢ post & handling.

16mmx100' ANSCO HYPAN — **2.35** each

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16mm AMPRO SOUND PROJECTOR

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f2 lens, 10 watt ampl. Complete. Shipped express

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Made for U.S. Gov't by famous British manufacturers. Gives true flat field. Diaphragm; in brass barrel; stops to f32.

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TRADES ACCEPTED

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Coupled rangefinder; f3.5 lens

BRAND NEW **29.95**

Flashgun 4.95 — Case 4.95
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EXAKTA VXIIa

f1.9 AUTO XENON

BRAND NEW **229.95**

With import certificate and Exakta registration. Case 10.50. Exp. meter as illus, additional.
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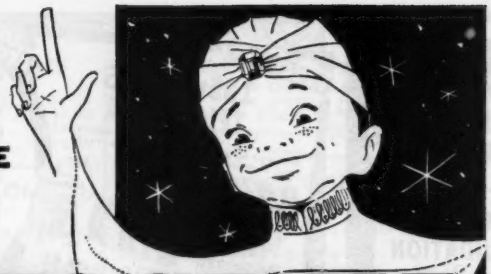

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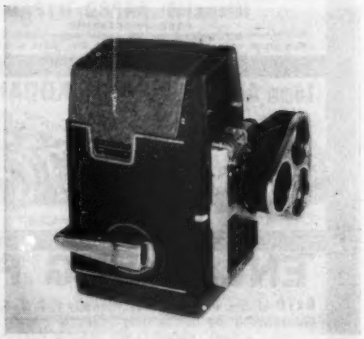
ELECTRIC EYES

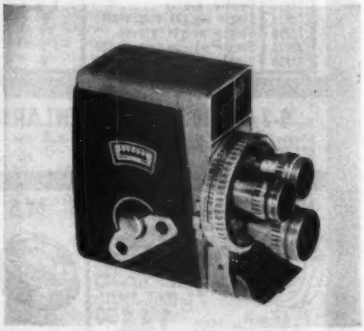
(Continued from page 105)

What else should you know about electric eye cameras? All of them have similar etched framed viewfinders outlining the fields of view for various focal length lenses. All viewfinders examined produced ample sized images which could be viewed corner to corner without glasses.

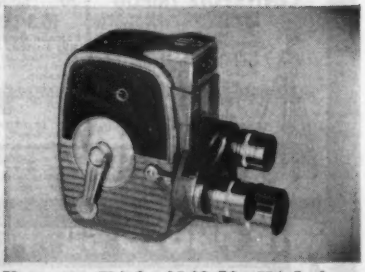
In addition to the image, you'll see the f-number inside the finder of the Revere and DeJur cameras. The DeJur also has f-numbers on the turret, as does the Keystone. You won't find f-numbers at all on Wollensak cameras. They have only automatic operation. Wollensak, Revere, Bell & Howell incorporate warning signals inside the finder. When there's insufficient light for shooting, signals light up—or don't light up, depending on design. The Keystone KA-3, however, won't shoot at all if light is too low for adequate exposure.—M. A. M.



Bell & Howell 393, $159.95. Other models from $99.95.



DeJur Electra, $149.95.



Keystone KA-3, $149.50. KA-1 from $89.95, without automatic stop.

(Continued on page 134)

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SLIDES
From any size photo or negative
6¢ per frame from complete 35mm roll unmounted.
12¢ mounted
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Special ... .66 each
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• F2.8 color lens • Brite Lumi frame • Single stroke rapid wind • Full sync self-timer • Coupled range finder • 1 sec to 1/500

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$38.39
w/F1.9 Lens 48.50

Leather case list 12.50
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Brand-New 1958 Autom. with Xenon F2, built-in lightmeter, coupled to LVS: autom. diaphragm control split-image rangefinder, built-in self-timer, L.V.S., rapid winder MXV shutter. List $215.00.

Special **$132.25**
Case, list $15.00 ..... Special $11.00

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Complete ASA index, Lens stops F:1 to F:32, shutter speeds 30 sec. to 1/1000 sec. Complete with Booster, Leather case and Strap. For use with Polaroid camera ... $7.75

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Clip-on Meter 2:468
SPECIAL $4.82

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20 Exp.	$2.49
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8mm Roll	2.79
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16mm Roll	7.70
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Fresh Kodak 1 year dating, you mail it, Kodak processor returns your film to your own Mail Box at no charge. Minimum order 3.

Zeiss, Ikon, German Precision made in West Germany

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Zeiss Ikoflex 1C w/F3.5 Carl Zeiss Tessar w/Built-in Meter	146.00	79.70
Ikoflex case	14.00	9.37

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Vitessa T F2.8	154.50	89.50
Vitessa F2.8 w/meter	139.50	94.00
Vitessa case		8.42
Pentacon F2 Auto Westagon		118.50
Pentacon F1.9 H.M. Goritz. pre-set		99.50
Exa F2.8 pre-set, w/case, w/flash, Pentaprism RF		74.50
Beauty Canter F1.9		54.50
Beauty case		7.00
135mm F2.8 Exakta Tele		33.50
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2x2 Super Slides (100)	4.95	3.82
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	List	Sale
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a Autofocus Base, 14x17, Black	37.50	26.71
b Same, Yellow Base	39.95	28.92

Saunders Speed Easels

8x10	7.50	5.75
11x14	12.50	9.22
14x17	17.50	13.68
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Borderless Easel 11x14	14.85	12.24

Norwood Super meter w/case ... 14.65

New 1958

Retina IIIC with built-in 35-80 optical viewfinder, Xenon F2 coated lens; lists 175.00.

Special **$109.90**

Retina IIIc same as above, without built-in 35-80 viewfinder.
New Special **97.50**

Same for Retina IIc—$89.50

Case, chromed, with B.C. Flash **$12.92**

BRAND NEW

135mm f3.5 Automatic Schneider Xenon Telephoto for Exakta's.
List 149.50

SPECIAL NEW **$99.50**

BIG DISCOUNTS New LENSES

	List	Special New
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135mm Travenon F4.5 for Exakta, Pratik. Pent. Hex.	49.50	29.70
135mm Travenar F3.5 for Leica M3 or Leica mts.	89.95	53.70
Cases (for Autom.)		6.95
Cases for others		3.95
Elitar 135mm Pre-set F3.5 for Exacta	69.50	21.95
35mm F3.5 for Leica, Canon	89.50	44.00
35mm F3.5 w/a for Exacta, Penta, Prakt.	79.50	42.04
CONTAX IIa, IIIa, NIKON Lenses, New		
135mm F3.5 Tele	79.50	42.50
135mm Finders	9.95	2.95
Cases	6.95	3.95

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Except Revere, B&L or La Belle & E.K.
Revere trays hold 30 Slides ..... .38 each

Brand New R.F. Pentaprism for Exactas, V, VX, & Exas, split image rangefinder combination with viewfinder. Complete with extra ground glass. List 80.00
Brand New 18.98
Case ..... .99

Wollensak electric eye 8mm roll F1.8
Turret F1.8, 3 lens ..... WRITE
Revere Elect CA1 ..... FOR
CA2 ..... PRICES
CA3 .....
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BRAND-NEW for Leica Fans

135mm f/3.5 Telephoto lens, Rangefinder. Coupled. Made in Germany. List 79.50
Sale NEW. **38.95**

Same for Leica M-3 ..... 44.50

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	New	Our Price
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Model '73' Movie Camera with F1.8 Ctd. Raptar, 9mm W.A., 32.5mm Tele Elements!

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79.95

Compart Case
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MODEL 2700 Superpod

Geared for quick action raising and lowering
Extra 90 Degrees tilt on panhead
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Airequipt 4 Way Fixed Easel	8.95	5.65
Airequipt Dialmaster Easel 11x14	19.95	11.95
Airequipt Photocrat 4x5 Printer	16.95	9.95
Airequipt, Jr. Printer 4x5	12.95	7.55
Brumberger 5x7 Adj. Metal Printer	29.95	20.70
Brumberger 5x7 Safe Lite OA	6.95	5.56
Brumberger 8x10 Paper Safe	14.95	10.50
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Nikor 20 Exp. 35mm wide space reel	4.95	3.89
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Brand New

w/F2 Biotar Automatic
Special **$214.92**
Case $9.95
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8 Section pocket elevator tripod w/pan head, swivels all directions gear crank. LIST 17.95. SPECIAL
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Miranda Standard f1.9 ..... 118.50

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Precision Telephoto lens for Exacta & Practica, Hexagon, Pentacon, Consol, Contax D, Edixaflex—special new $54.50

New

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w/3 f/1.9 lenses
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Same w/3 f/2.3 lenses
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• Cpl RF
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• Interchangeable
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List 139.50
Brand New **68.95**

Akarex III w/F2.8 Xenar List 99.50
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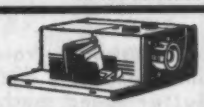

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Ricoh 16	39.50	29.00
Ricoh 1.9 w/meter	99.50	69.75
Super Ricohflex		14.90
Ricoh Discord L	65.00	44.92
Ricoh 1.9 case		11.02
Other Ricoh case		7.00
	List	Sale
Aires Lvs 1.9 w/case	$110.00	$48.50
Minolta A2 w/case	79.95	56.00
Minolta Autocord w/c.	109.45	78.00
Minolta L w/case	134.45	93.50
Olympus S2 F2.8 w/c.	89.95	58.00
Samoca F3.5	29.95	21.92

YASHICA TURRET ST w/F1.4—New $79.95 $58.50
Yashica Turret ST w/F1.4 1½ 1.4 Optikon foc. tele 119.90 78.50
Yashica 44 w/case 69.50 49.50

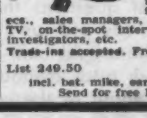
TRIPODS on Special & Brand New

STAR D CONQUEST (elevating type)	21.00	12.95
Quickset Champ II	34.00	22.93
DELUXE TRIPOD CASE	5.95	2.93
Star D Cont Mark III	25.95	16.75

8mm LENSES

1½" f/1.9 foc. tele	38.75	11.95
1½" f/3.5 FF (Chrome)	19.95	6.25
1½" f/1.4 foc. tele	69.50	14.50
6.5mm f/3.9 A	49.50	17.50
15mm f/1.9 foc. W/A	59.95	32.50
13mm f/1.8 foc. W/A	89.50	46.50
3" f/1.9 foc. Tele	59.95	28.95
3" f/1.5 foc. Tele	89.50	46.50

MOHAWK MIDGETAPE POCKET RECORDER



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MODERN TESTS

(Continued from page 126)

we're dealing with a fairly short focal length lens and therefore a relatively great depth of field.

The camera is good for close-ups, since it focuses to 26 inches. The parallax correction markings, etched in almost luminous lines on the ground glass, must be used at short camera-to-subject distances.

The Sawyer's camera has a decided feeling of quality machining and finish. Careful attention has been paid to details—heavy baffling within to cut reflections, an extremely solid hinged camera back with very positive safety catch. The double metal lens cap has a small protrusion which serves as a shutter release guard when the lens caps are in place.

The taking lens is an f/2.8. Our tests indicated that the f/2.8 aperture produced a sharp central image with marked definition fall-off in the picture corners. However, at f/3.5, the Topcor produced a really excellent definition from corner to corner. This definition held all the way to f/22.

The Sawyer's Mark IV can be operated quietly. The wind lever has no ratchet mechanism, but must be brought smartly back to its top position before the quiet shutter will release.—H.K.

MINOX B FEATURES AUTOMATIC EXPOSURE

Specifications: Ultraminiature with built-in exposure meter coupled to shutter speed mechanism. Lens: 15mm f/3.5 Complan, always set for full opening. Shutter: speeds from ½ to 1/1000 sec. Min. Focus: 8 inches. Other features: built-in green and neutral density filters which, once set, do not retract after each exposure as in earlier Minox models. Price: In satin chrome finish, $169.95; in anodized black (happily called the "Private Eye"), $186.95. Prices include measuring chain, leather carrying case. Importer: Kling Photo Corp., 257 Fourth Ave., New York 10, N. Y.

Does it work? Can it work? These are the first questions that come to mind when you pick up the Minox B with its infinitesimal built-in exposure meter, which adds a modicum of ⅝ in. to the length of the camera, and less than an ounce to its weight.

The answers are yes, in normal shooting conditions. Naturally such a tiny meter will not work in coalbin situations—but then not many of the larger meters do either. By following the meter's recommendations precisely we came up with two well-exposed rolls of film shooting in the sun, in shade, inside an automobile, from the front seat of a car focused on street scenes, on a beach, near a window. We checked our readings against accessory meters and found them to be consistent.

Here's how you set the film speed: *Before the film magazine is placed in the camera,* turn the shutter speed dial until the ASA film speed film speed triangle (solid triangle) on the meter disk points to ASA number of the film to be used (i.e., 50). Then, open the camera back. Then turn the camera speed dial to "100". Finally, place the film magazine in the camera, as with other models of the Minox. The camera is now set for the whole roll of film, and if by chance you forget the ASA rating of the film, you can check yourself by turning the shutter speed dial to 100 and reading the ASA rating near the solid triangle.

To read the exposure measurement: Point the camera to the scene. Hold the meter button 2 or 3 seconds. Line up the open triangle on the meter disc with the line which points to the exposure meter's needle. This is done by turning the shutter speed dial. (Remember, with the Minox, the lens opening is fixed. You vary exposure only by changing shutter speeds.)

If your reading goes too high for even 1/1000 of a second, you push the neutral density filter into position and the exposure meter will automatically compensate. If you are using the built-in green filter, line up the green dot on the meter disk with the exposure meter needle rather than the open triangle.

Of course, meters are not human, and a certain amount of common sense is needed to properly interpret even this precise midget's information. Take your reading for the important part of your scene. For example, if a person is standing in front of a white wall, read for the skin tones, not the wall. Modify your readings for close-ups. And keep your finger away from the exposure meter cell window!—J.B.

COMPACT 35MM LENS FOR REFLEX CAMERAS

Specifications: Schacht Travegon 35mm f/3.5 lens with semi-auto-

(Continued on page 134)

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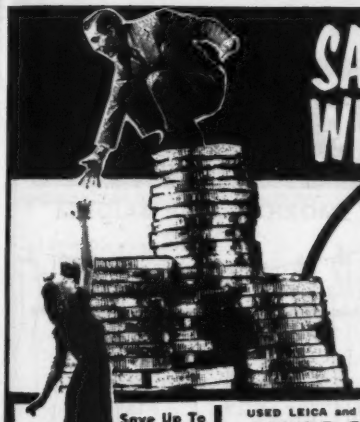

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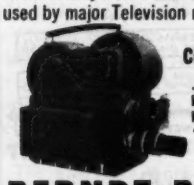

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MODERN TESTS

(Continued from page 132)

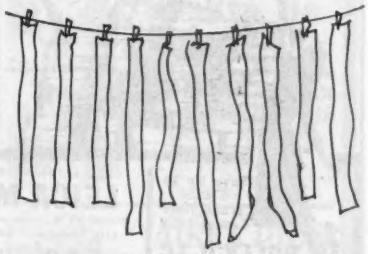
matic diaphragm, fits Edixa, Pentacon, Praktica reflex cameras. Other features: Click stops to f/16, footage marked in feet and meters. Closest focusing distance: 18 inches: Price: $99.50. Importer: Agof-Schacht Lens Corp., 160 Fifth Avenue, New York 10, N. Y.

There are many photographers around who remember when you couldn't even get a wide-angle lens for a 35mm single-lens reflex. Finally came a few 40mm f/4.5 or so lenses of standard formulae. Shortly after World War II, the retrofocus or reversed telephoto optical systems produced the first 35 and 28mm wide-angle lenses for single-lens enthusiasts. These are quite good optically, but are generally rather bulky, with large front elements of considerable diameter. The compact f/3.5 six-element Schacht lens is of fairly moderate aperture, but it is certainly convenient to have a wide-angle lens you can slip into your pocket without bursting the seams. A small button on the rear of the lens mount is depressed by a camera plunger just shortly before the shutter is released. When the button is pushed in, the diaphragm closes down to any predetermined lens opening. A twist of the black knurled ring on the lens mount reopens the lens to full f/3.5 aperture. The lens was evenly sharp at f/3.5 and reached maximum resolution between f/4 and f/5.6.

The mounting is well finished. Incidentally, there's a cable release socket on the lens itself to set off the semi-automatic diaphragm. So, with a double cable release, you can use this lens semi-automatically even if you're using extension tubes or a bellows device. Very thoughtful indeed.—H.K.

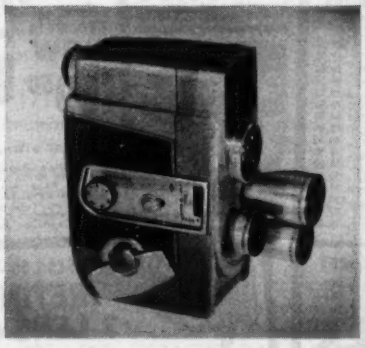
IN NEXT MONTH'S MODERN

Testing and comparing your lenses—the practical way.

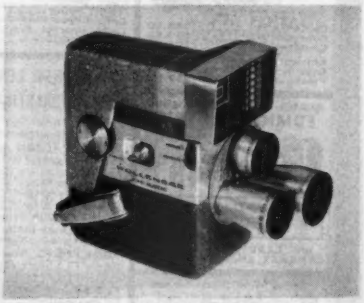


ELECTRIC EYES

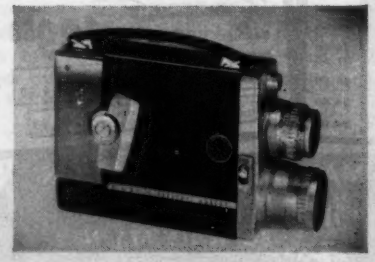
(Continued from page 130)



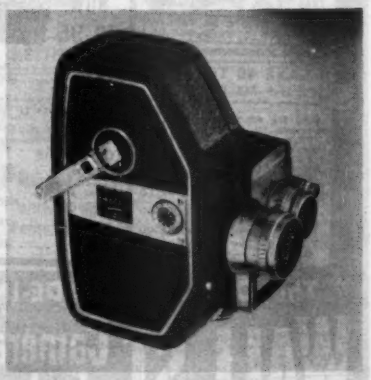
Revere CA-2, $169.50. Single-lens and magazine models from $139.50.



Wollensak Eye-Matic "46," $139.50. Single-lens model $89.50.



B&H 200-EE magazine, $329.95.



Bell & Howell 240-EE roll, $329.95.

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8mm ..... $7.50 per reel

HAL ROACH COMEDIES—

Snub Pollard & other famous stars, full version—available in 8mm approx. 200 ft. $5.00 per reel—16mm $10.00 silent per reel and $12.50 sound. Approx. 400 ft.

ORIGINAL OUR GANG COMEDIES—

available in 8mm and 16mm $5.00 for 8mm approx. 200 ft. $10.00 per reel for 16mm silent approx. 400 ft. per reel—available in 1 and two reelers.

PRIZE FIGHTS
HEAVY WEIGHT FEATHER WEIGHT LIGHT WEIGHT

Full Version
Available 200' ..... 8mm $ 7.50
400' 16mm 15.00
Fights From Early Days Till Present

35mm FILM
Ansco Color Daylight Outdated

100' $11.95
20 exp. roll 1.00
(3 for $2.75)

BULK FILM SPECIAL
- Brand New Daylight Film Loader
- 100' 35mm negative film our choice
- 12 empty 35mm cartridges

Yours for only **$5.95**

35mm ANSCOCHROME 20 EXP
Good Until Dec. 1959

Our Price—$1.25 per roll
3 rolls for $3.50 6 rolls for $6.50
DAYLIGHT ONLY—ASA 32
Respooled

B & W 35mm Film 100' Roll
Negative film outdated $1.25

ANSCOCHROME ASA 32
16mm with Processing

100' 16mm roll $8.00
50' 16mm Mag. 6.50
Orig. factory packed 1959 dated

COLORCHROME
8mm Roll ASA 32 ..... $3.25
with Processing within date
Reperforated

DEVELOPING SERVICE AVAILABLE

100' 16mm B&W $1.25
8mm 25' double B&W ..... .60
8mm 25' double color 1.25
16mm 100' roll color 2.50
16mm 50' Mag. color 1.25

Above color prices refer to Ansco Color and Anscochrome only.

ANSCO COLOR FILM WITH PROCESSING

8mm 25' dbl. roll reperforated $2.25
8mm 100' on Bolex Spool reperforated 6.50
16mm 100' roll 5.00
16mm 100' roll sound 5.00
16mm 50' Magazine 3.50
Slightly Outdated

USED CLEARANCE SALE
16mm Subjects Approx. 400' available in sound or silent.

For Home Use Only $4.95

SPECIAL ON NEW 8mm AND 16mm SUBJECTS
(Cartoons, Comedies and Westerns)
BLACK AND WHITE SUBJECTS
Made direct from negatives

50' 8mm ..... $ 1.00
200' 8mm 3.50
100' 16mm 2.00
400' 16mm (silent) 7.50
400' 16mm (sound) 10.00

KODACHROME
Color Film Processing

8MM KODACHROME MOVIES:

25 ft. magazine ..... $ .75
25 ft. roll 1.00

16MM KODACHROME MOVIES:

50 ft. magazine $1.00
50 ft. roll 1.50
100 ft. roll 2.50

BLACK AND WHITE MOVIE FILM WITH PROCESSING
ASA 50
Reperforated

8mm 25' dbl. roll $1.15
8mm 100' on Bolex Spool 3.00
16mm 100' roll 2.50
16mm 100' sound ASA 24 ..... 2.50
16mm 50' Magazine 1.90
With purchase of 5 rolls, 1 roll free.
Slightly Outdated

16mm KODACHROME
100 ft. rolls—processing included. Slightly outdated. Developed by Eastman Kodak. Reg. $10.00. Price $6.00 per roll.
Slightly Outdated

MOVIE FILM SPECIAL
ASA 50
Reperforated

4 25' double 8mm on camera spools ..... $ 1.79
16 rolls as above 5.95
64 rolls as above 22.00
15 rolls 16mm 100' on camera spools 17.95
27 rolls as above 29.00
54 rolls as above 48.00
NO PROCESSING ON ABOVE
Slightly outdated

BULK MOVIE FILM ASA 50 NO PROCESSING

15 16mm 25' rolls ..... $ 2.75
27 rolls as above 4.75
54 rolls as above 8.75
15 16mm 50' rolls 5.95
27 rolls as above 10.75
54 rolls as above 19.50
400' 8mm or 16mm 3.60
Slightly outdated

ROLL FILM
127, 120, 620, 116, 616, Black and White ASA 80—5 for $1.00
20X 35mm B&W ASA 50—4 for 1.00
36X 35mm B&W ASA 50—2 for 1.00
Respooled

ANSCO COLOR IN BULK
16mm 4c per ft.—Minimum order 50'
8mm 25' on camera spool $1.25
4—8mm 25' on camera spool reperf. 4.75
Daylight No. 534 outdated 6 mos.
35mm x 100' $11.95
35mm x 50' 6.50
35mm x 27½' 4.00
Government Surplus

ASTRA PHOTO PRODUCTS

243 WEST 55th STREET
NEW YORK 19, N. Y.

MINIMUM ORDER $2.00

VISIT OUR STORE—OPEN SATURDAYS.

PLEASE INCLUDE POSTAGE—$2.00 DEPOSIT ON ALL C.O.D.'s

AWON FILM DISCOUNTS !!!

SAVE MONEY—Unless otherwise specified, all film and paper is government surplus, outdated, respooled and repacked to bring you bargain prices.

FRESH KODACHROME

This 1959 dated film is in its original sealed package. *Day. or Tung. Price includes processing plus mounting of 35mm.*

Size Lots of 3—EA.	Kodachrome
8mm x 25' dble. roll	2.75
8mm x 25' dble. mag.	3.60
16mm x 50' mag.	5.35
16mm x 100' roll	7.85
35mm x 20 exp.	2.55
35mm x 36 exp.	3.90

BULK FILM SPECIAL

1—Brand New Daylight Film Loader

100'—35mm negative film

5—film cartridges

$5.95

MOVIE FILM

Fast, fine grain, B & W panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll	$1.10
BOLEX 8mm x 100' dble. roll	3.50
16mm x 50' mag.	1.75
16mm x 50' mag. Kodak Super XX	2.25
16mm x 100' Ansco	2.75
16mm x 100'	2.50
16mm x 100' Kodak Plus X	2.95
16mm x 100', Sound, ASA 50	3.40
16mm x 50' roll, Plus X	1.50
16mm x 100' Kodak Super XX ASA 100.	2.95
16mm x 100' Sound Perf	3.25
16mm x 100' Tri X Sound Perf	5.25

BUY SIX . . GET ONE EXTRA FREE

Standard Double CUT FILM HOLDER

Fits all Graphics and other cameras with standard press-type spring backs.

	SPEC.
2¼x3¼	$ 2.79
3¼x4¼	2.89
4x5	2.99
5x7	3.39
* 8x10	10.40

Minimum Order—3
* No Minimum Required
***4x5 CUT FILM MAGAZINE—
AWON SPECIAL—$18.95

AWON CHOPS KODAK PRICES

ALL BRAND NEW—Awon dares to discount even Kodak Equipment—Order Now!

BIG DISCOUNTS!!!!

	AWON PRICE
KODAK CAMERAS	
KODAK SIGNET 50 35mm, with flash	$ 59.95
KODAK RETINA IIIc 35mm, w/frame finder	112.95
KODAK RETINA IIIc 35mm, f2 w/case (discontinued)	112.95
KODAK STEREO outfit	74.50
KODAK STEREO camera	67.50
KODAK DUAFLEX IV flash outfit	15.95
BROWNIE HAWKEYE flash outfit	11.50
KODAK STARFLASH flash outfit	7.10
KODAK PONY 135 model C, f3.5	27.00
KODAK PONY 135 model IV outfit	41.95
KODAK SIGNET 40 35mm, w/flash	45.95
KODAK RETINA REFLEX 35mm, f2, w/case	139.95
KODAK MOVIE CAMERAS	
KODAK BROWNIE 8mm model II, f2.3	21.00
KODAK BROWNIE 8mm model II, f1.9	29.95
KODAK BROWNIE turret 8mm f1.9	52.95
BROWNIE 8mm turret, f2.3	41.95
KODAK MEDALLION 8mm mag. f1.9 foc.	79.95
KODAK K100 16mm f1.9 lens	224.25
KODAK K100 turret 16mm f1.9 lens	252.75
KODAK PROJECTORS	
CINE KODAK Showtime 8mm projector	84.95
CINE KODAK Showtime w/variable speed control	96.95
BROWNIE "300" 8mm movie proj	46.95
BROWNIE "500" 8mm movie proj	87.95
KODASCOPE ROYAL 16mm movie proj	221.25
KODAK "300" 35mm slide projector w/readymatic changer	45.50
KODAK "300" w/Airequipt chngr.	52.50
KODAK "500" w/Airequipt changer	62.00
KODAK Cavalcade Proj. #500	109.95

Ask for the AWON DISCOUNT PRICES on all equipment

MOVIE—QUANTITY DISCOUNTS

B&W ASA 50 REVERSAL. NO PROCESSING

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 50'	19.95	10.95	5.95
*16mm x 100'	46.95	28.50	15.95

*On Camera Spools

Black & White Movie Film Processing Service

8mm x 25' Dble.	$ .55 ea.
16mm x 100'	$1.00 ea.
16mm x 50'	$ .65 ea.

New! 35mm KODACOLOR

Another AWON first at this low price! Every 35mm camera owner will want to try this exciting new film!

35mm x 20 exp.—
AWON SPECIAL 3 for $4.50

SPECIAL OFFER - 16mm film

16mm x 100' roll Ansco ASA 50—FAST, Fine grain, Panchromatic, B&W

A-1 Special - $1.99 ea.

PROCESSING INCLUDED
minimum order 5 rolls

ASA 50 Aero Ektachrome

35mm x 20 exp. ..... $1.50 ea. ..... 4 for $5.00
Processing included

35mm x 40' Bulk...$3.95; 35mm x 75' Bulk...$ 7.50
35mm x 75' Bulk plus 4½ gal. devel. kit.....$ 8.95

Bulk ANSCO COLOR daylight or Tung. outdated

35mm x 100'	$11.95
35mm x 50'	6.50
35mm x 27½'	4.00
35mm x 20 exp. in metal cartr.	1.20 ea.
6 for $5.50	12 for $10
35mm x 50' Tung	$6.95
35mm x 20 exp. Tung	6 for $4
16mm x 100' Daylight Movie film	3 for $11.95
620 Tungsten	6 for $ 2.00

NEW — ANSCOCHROME ASA 100

This is the genuine SUPER HIGH SPEED Color Film 1959 date. Original pack.

	LIST	AWON PRICE
35mm x 20 ex.	SALE!	3 for $5.75
120 roll		3 for $4.10
16mm x 100' roll		$6.95

POLAROID FILM

	Close Date
Type 31 (Model 80)	6 rolls for $ 7.00
Type 32 (Model 80)	6 rolls for $ 8.00
Type 41 (Model 95A, 700, 110)	6 rolls for $ 9.00
Type 44 (Model 95A, 700, 110)	6 rolls for $10.95

Write for AWON PRICES on all POLAROID Cameras and Equipment.

Sale FLASHBULBS

per CASE OF 120

#5	(per case)	$ 8.95
M2	(per case)	7.95
5M	(per case)	11.95
5B	(per case)	12.95
#6	(per case)	12.50
6B	(per case)	15.95

KODAK SUPER XX ROLL FILM

127, 120, 620, 116, 616

Respooled aerial film 6 rolls for **$1.00**

HIGH SPEED MOVIE

	ASA 200, Proc. Incl.
8mm x 25' Roll	$2.45 ea.; 3 for $7.05
8 or 16mm x 100' roll	5.70 ea.; 3 for 16.20

Aero EKTACHROME

ASA 40 with 1½ gallon processing kit

5¼ x 20'	$5.00
5½ x 40'	$5.00
7 x 18'	$5.95
9½ x 40'	$5.00
35mm x 37½'	$5.00

EXTRA—Free compensating filter with any of above.
SPECIAL—4½ gallon Ektachrome processing kit $2.95.

16mm x 400' BULK MOVIE FILM

ASA 24 Single or Double Perforation	$6.95
ASA 50 Single or Double Perforation	$6.95
SUPER XX (ASA 100) Double Perforation	$7.95
16mm x 400' Positive Film	$3.95

CHANGING BAGS

Light tight. Permits you to load film holders, developing tank, etc. without a darkroom. Elastic sleeves. Zippers.

Large Size (up to 4x5)	only $3.95
Professional (up to 5x7)	only $6.95

AERO EKTACHROME KIT

ASA 40. Original sealed cartons. 9½" x 40' film, 1½ gallon processing kit PLUS 4½ gallon proc. kit PLUS one color correction & 4 different haze filters.

SPECIAL—$8.95

9½x40' film, two 1½ gallon processing kits, & 4 filters....$8.00

Negative Safety

Kodak Plus X or Super XX Infrared, or Background X. 35mm x 100 ft. $1.98 each

Kodak Background X (ASA 24) or Kodak Infrared . . . 35mm x 200 ft. ..... 2.50 ea.

AERO EKTACHROME

ASA 32
35mm x 75'
$4.95

AERIAL FILM

In original metal containers.

KODAK XX		KODAK TRI-X	
5¼"x20'	.79	5½"x50'	1.00
5½"x50'	1.00	9½"x75'	7.95
7"x18'	1.00	9½x180'	14.95
9½"x75'	7.95	18½x46'	1.95
9½x180'	14.95	9½x370'	16.95

SLIDE MOUNTS

35mm Cardboard Mounts . . . 100 for $1.	1,000 for $ 8.50
127 & Super slide cardboard mounts 100 for $1.50	1,000 for $10.00
Stereo Cardboard mounts . . . 100 for $3.50	1,000 for $25.00
2¼x2¼ Cardboard Mounts . . . 100 for $3.	1,000 for $27.00

FRESH KODAK ROLL FILM

B&W—Original Kodak package—Fresh—Bargain

127, 120 or 620	Verichrome Pan—6 for $2.30
	Tri-X or Panatomic X—6 for $2.70
35mm x 20 exposures	Plus X—6 for $3.90
	Tri X or Panatomic X—6 for $4.20
35mm x 36 exposures	Plus X—6 for $4.80
	Tri X or Panatomic X—6 for $5.30

ANSCOCHROME, 1959 DATE ASA 32

35mm x 100' (orig factory pack)	$30.00
35mm x 28' (orig factory pack) w/loader	7.99
35mm x 20 exp. (reloads)	$1.35 ea. ....4 for 4.98
120 or 620 original pack	3 for 3.00
16mm x 100' roll (incl. proc.)	$8.50 ea. ..3 for $25.00
16mmx100', orig package (no proc)	3 for 17.95

LANTERN SLIDE PLATES

36 glass plates per box

2x2....2 boxes for $1 3¼x4....2 boxes for $1

35mmx100'—Bulk Film Special!

DuPont Sup. 24, exp. Index—Day 325, Tung 250	$3.50
35mm x 100' Kodak Plus X ASA 80	$3.50
35mm x 100' Kodak TRI-X	$3.50
35mm x 100' B&W ASA 24	98c
35mm x 100' Kodak Ortho Pos film	$1.50
35mm x 100' Ansco ASA 50	$1.50

CUT FILM SPECIALS

4x5 Kodak Infra Red (100 shts)	$1.00
10x12 E.K. Commercial (10 shts)	1.98
11x14 Contrast Proc Pan (10 shts)	1.98
8x10 E.K. Contr Proc Pan or Ansco Process (25 sh)	$1.98
8x10 E.K. Infra Red (100 shts)	3.95
	6 for $8.95

COLOR CUT FILM SPECIALS

4x5 Ektachrome B (10 shts)..$2.50 ea...3 for $6.75
5x7 Ektachrome (10 shts) 2.95
8x10 Ansco Color (10 shts)—3.95 ea.—3 for $10.00

10x12—Original Box of 10 sheets—98c
Kodak Contrast Process Pan.

11x14—Original Box of 12 sheets—98c
Kodak Portrait Pan.

Kodak Matrix (10 shts) 10x12—98c 11x14—98c

MOVIE PROJECTION BULBS

8mm or 16mm (keep a spare on hand) 300 wt—2 for $5; 500 wt—2 for $5.50; 750 wt—2 for $6

35mm x 20 Exp. Cart. (reloads)

Plus X or Tri-X or Infra Red or Microfile } 6 for $1.50; 12 for $2.50

ANSCO B&W MOVIE FILM—ASA 50

16mm x 100'. Original Ansco pack. 3 for $5.95

BRAND NEW! For 8mm, 16mm and 35mm MORSE G-3 DEVELOPING OUTFIT
AWON PRICE—$24.95

Send 25c for complete catalog listing all photo equipment at unbeatable prices!

Include 20% deposit on all C.O.D. orders. All film and paper are outdated and sold as is. All footage approximate. Prices subj. to change without notice. Minimum order $5. Orders under $5, include 50c handling charge.

EXPORT INQUIRIES INVITED!

PAPER SALE

ORIGINAL BOXES

CONTACT PAPER—less than 1c a print

4x5" SWGL (200 shts) #3	$1.00
10x10" SWSM #1, 4	1 box (100 shts) 98c
8x10" LWSM #1	(100 shts) 1.00
8x10 AZO DW Lustre #3	(100 shts) 3.50
10x10 SWSM #4	(250 shts) 1.95
18x22" LWSM #1, 2	1 box (50 shts) 1.98
Kodak Linagraph 7"x600'	2.95
Kodak Linagraph, 8"x200'	1.95
14x17" LWSM #1, 2, 3	1 box (50 sheets) 1.25
11x14" LWSM #2, 3, 4	1 box (50 sheets) .98
7½x7½" SWGL #4 or 5	1 box (250 sheets) 2.95
10x20" SWSM #4	(50 sheets 1.50
10x10" DWSM #1	(100 sheets) 1.95
8x10½ LW Lustre #0, 1, 2, 5	(250 sheets) 1.98

**10x10" SWGL #1, 2, 4	100 shts $ 2.50
1,000 shts	22.50

ENLARGING PAPER

4x5" SWGL #1 (200 sheets)	$1.98, 1,000 shts ..$6.95
8x10" SWGL #1	(100 sheets) 3.50
10x10" SWGL #1	(100 sheets) 3.95
10x10 SWSM Varigam (100 shts) 3.50	(250 shts) 6.95
9¾x200' SWSM #1, 3	4.45

9¾"x1000' SWSM #1	$6.95 . . . 2 for $12.95

10x10" SWSM #1, 3	(100 sheets) 3.50
11x14" DWGL #1	(50 sheets) 2.95
8x10½ Kodabromide SW Lustr #1, 4	(250 shts) 7.00
11x14 SWSM #2, 3, 4	(50 sheets) 3.50
11x14" DWSM #1	(50 sheets) 3.95
20x24" SWSM #3	(50 sheets) 6.95
40"x10' DWSM #4	2.00

POLAROID LAND CAMERAS

Highlander #88	$72.75
Speedliner #95B	94.50
Model #150	109.95
Model #110A	169.50

Write for Prices on Polaroid Kits & Accessories.

AWON FILMS

*108-M West 29th Street, New York 1, N. Y.

AWON PHOTOGRAPHIC DISCOUNTS !!!

SUPER ANSCOCHROME-ASA 100

Fresh Orig. Ansco Pack. Day or Tung—1959 date

35mm x 100' roll $37.95
16mm x 100' roll 6.95

New! Ansco Super Hypan Black & White Sheet Film

2¼x3¼ (box of 25 sheets) ..... 3 for $6.
4x5 (box of 25 sheets) ..... 3 for $9.

FRESH B&W MOVIE FILM—ASA 50

This is absolutely FRESH—not surplus—not reperforated. Price includes PROCESSING

8mm x 25' Double ..... 3 for $5.95
16mm x 100' ..... $5.00 each

CLEARANCE SPECIALS

LIMITED QUANTITIES! Many below dealers cost! BRAND NEW! First come, first served! ORDER NOW!

Westar f4.5 100mm lens for Practica etc.	17.95
35mm Super Paxette, f2.8 lens, HF, case (discontinued)	31.95
MINOLTA A 35mm, f3.5 lens, w/case	35.95
ANSCO Dualet projector, 35mm & 2¼ sq., 300 wt.	27.95
Elgeet 8mm Cineturret (w/angle & tele) attach.	24.95
35mm EXA reflex (disc) f2.9 stand lens, case	54.95
8mm VISTASCOPE wide screen lens	55.00
16mm VISTASCOPE wide screen lens	87.50
Mansfield Auto-Splicer, 8mm/16mm	4.95
SPOT-O-MATIC enlarging meter	9.75
Minolta A-2, 35mm, f2.8 w/case	54.95
Super Minolta "A," 35mm, f2, w/case	102.50
Premier Prof. Titler—Mod #2	25.95
Premier M-2 accessory kit	8.50

TRIPOD SALE!

SALE

Quick Set Champ II, 3 Sect., Elev., w/Pan Head	$22.95
Quick Set Husky II, 3 Sect., Elev., w/Pan Head	32.95
Star D-18, 3 Sect., w/Pan Head	8.97
Star D Conquest, 3 Sect., Elev., w/Pan Head	13.30
Continental Mark III, 3 Sect., w/Swing Over Tilt and Monopod	16.95
Quick Set Fairfax, 3 section, Elevator w/Pan Head	10.95

THIS MONTH'S SPECIALS

• 70mm x 100' Super XX or Infra Red film	$ 2.95
• 120 & 620 Kodacolor ..... 3 for	3.00
• Telephoto Lens, 8mm., 1½", f3.5	4.95
• Wide angle lens, 7mm, f3.2, F.F.	11.95
• Cardboard Stereo Mounts 100 for	3.50
1000 for	26.50
• Ansco 35mm Cardboard Mounts . . . 100	1.00
1000 for	8.50
• Daylight BULK FILM LOADER & 5 cartridges	4.95
• ANSCO 120 All Weather Pan ..... 12 for	3.50
• KODACHROME 828 (proc. incl.) ..... 3 for	3.00

50% DISCOUNT off list—for 8mm movie

SOLIGOR LENS SETS

7mm f2.5 FF w/A, 1½" f2.5 F.M. Tele } AWON PRICE $28.45

6½mm f1.9 FF w/a, 1½" f1.9 F.M. Tele } AWON PRICE $41.95

SLIDE FILE & TRAYS COMBO. SALE

- All metal slide case for 12 trays
- 12 trays in plastic covers for B&H, VIEWLEX, TDC, AO, KEYSTONE.

AWON SALE—all for only $6.99

PORTABLE SLIDE FILE CASES

- For Tray & Magazine
- Fits TDC: KODAK: ARGUS: REVERE & AIREQUIPT

Model 12 (12 Trays) $4.95
Model 24 (24 Trays) $7.95

12 Slide trays for Viewlex or TDC (hold 36 slides each) ..... $ 5.95
12 Airequipt slide trays (hold 36 slides each) $16.95

NEW EXPOSURE METERS

	SPEC
Alpex Direct Reading w/case	$5.95
Sekonic Leader Deluxe, Model 36, w/built-in booster cell and case	9.95
Sekonic Leader DeLuxe, w/case	6.50
Booster Cell for Sekonic Leader	2.95
Sekonic Compact, w/case	6.95
FR Meter w/booster & cases	5.95
G.E. Mascot II	6.95
GE PR-1 w/case (discontinued)	18.95
Weston Master III w/case	21.45
GE Guardian w/case (discontinued)	21.95
Weston DR, Dir. Reading	12.95
Case for any of above	1.95

All equip. brand new. Prices subj. to change without notice.

We're OVERSTOCKED!

RADIANT Portable, Crystal Beaded Tripod Screens. PRICES CUT FOR FAST CLEARANCE.

With new VYNA-FLECT fabric. These screens are fireproof, fungus proof, and washable. No other screen at these prices have all these higher-priced features.

SPEC.		RPEC.
30 x 40 ..... $6.95	37 x 50	$13.95
40 x 40 ..... 8.95	50 x 50	13.95

Radiant zipper case for any above—$2.95
50" Screens are shipped R.R. Expr. collect postage

Closeout on Brand New FEDERAL Enlargers

SALE

	SPECIAL
35mm 135C, f4.5 lens	$35.95
Model 135C, Carrying case	6.95
FOR 2¼ x 3¼ NEGATIVES	
No. 240, Diffused, f7.9 lens	$20.95
No. 290 Diffused, f6.3 lens	28.95
No. 295, Sgl. Cond. f6.3	34.95
Carrying case for 290 or 295	6.95
No. 269CL.Cold Light, f6.3	37.95
No. 311 Sgl. Cond. F4.5	47.95
FOR 4x5 NEGATIVES	
No. 450, Diffused, f4.5 lens	79.95

FREE—This Month Only—with any enlarger, 200 sheets 4x5" enlarging paper—FREE.

Brand New! FR Latest Model ELECTRONIC FLASH

- Needs only 4 small batteries
- Hand-Grip head for "off-the-camera" shots
- Switches easily to AC power
- Constant flash value and exposure
- Comes with camera bracket, and AC line cord.

AWON SPECIAL $29.95

ELECTRONIC FLASH OUTFITS

SALE

BRAND NEW	AWON PRICE
Ultrablitz Jet, A.C. or Batt.	$44.95
Ultrablitz Comet w/nickel cadmium battery	-- --
Ricohlite A.C. & Batt.	34.95
Hershey "700" A.C. or Batt.	34.95
RI Dynalite A.C.	19.95
RI Dynaslave w/photoelectric eye	26.95
FR Model II, A.C. or Batt.	32.95
FR Model 140, A.C.	21.95

And your old flashgun in trade

LIMITED SPECIAL! Just 24!

ULTRABLITZ JET I

A.C. & Battery, Discontinued Model.
AWON PRICE $37.95
Coil Cord—$1.95 4 Batteries—80¢

Brand New! HEILAND Electronic Flash

JUST OUT. Eliminates separate battery case. AC or batt.
Model 64-A ..... AWON $36.95
Model 64-B (transistors) ..... AWON $43.95

SPECIAL SALE—ALL METAL

REEL CHESTS, REEL & CANS

CHEST 183—Holds 12 200' 8mm reels and cans	$2.49
CHEST 185—Holds 12 300' or 400' 8mm rls. & cans	2.79
CHEST 184—Holds 12 400' 16mm reels and cans	3.69
8mm 200 ft. REEL & CAN ..... 4 sets for	2.49
8mm 300 ft. REEL & CAN ..... 4 sets for	2.95
8mm 400 ft. REEL & CAN ..... 4 sets for	3.65
16mm 400 ft. REEL & CAN ..... 4 sets for	3.65

ARGUS Sale! ALL BRAND NEW discontinued MODELS

SPECIAL AWON COMBINATION DISCOUNT!
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MOVIE EDITING

(Continued from page 100)

automobile with a scene of a child playing with a red toy car.

Natural associations are fun for the editor. He shows a red light in one piece of film and in the next people coming to a halt. A third image of a green light is followed by people on the move. A child pulls back his hand to strike a dishpan and the audience unconsciously tenses for the bang. A girl talks on the phone, fingers drumming on the table impatiently. We cut to a second girl on another phone to indicate the other end of the conversation, and then make a third cut to girl without a phone to indicate she's the one they're talking about.

When you've utilized all your relationships to the fullest (stretching a relationship or bridge here and there), run the film through again for viewing. Your original idea may have undergone many changes but don't worry about it. If your film creates a mood, makes people laugh, sustains interest, gives your audience something to think about, or provides suspense, you've got a good motion picture. As a starter you might take a look at what Boyajian did with our own footage.—M. A. M.

POLAROID'S SHEET FILM

(Continued from page 65)

of charge, from Polaroid Corp. as not enough are supplied with the film boxes.

Climatic conditions have serious effects. In cold weather, outdoors, developer spread is hindered and it's activity slows down greatly—pictures may not develop. Changes in humidity may affect the positive print sheets. Once the film box is unsealed, unused films or exposed but unprocessed films should be kept tightly wrapped in a plastic bag supplied with each film box.

Like any radically new product, these films are probably destined for much misuse before their abilities and limitations win general recognition. Certainly, they won't work magic for slapdash tinkerers; they are not the end-all and the cure-all for all picture taking problems. But they are worthwhile products when used appropriately with care.

The film packets and holder to be introduced appear disarmingly simple in design and construction. However, the engineering problems to be overcome were enormous and stubborn, and not all of them have been licked to everyone's satisfaction.

Despite this, I believe that these products will have an enormous impact on photography with the large camera. Obviously, they can be and will be improved and perfected in the future. Color? Who knows?—THE END

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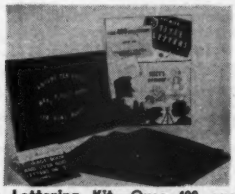
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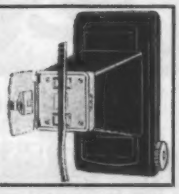

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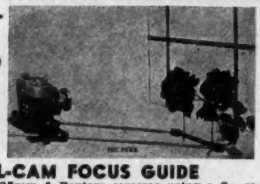

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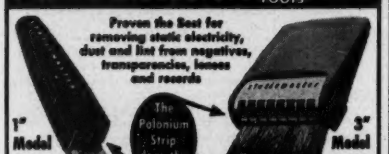

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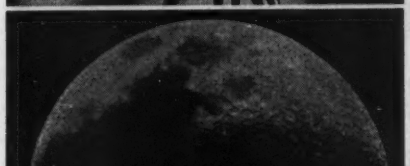

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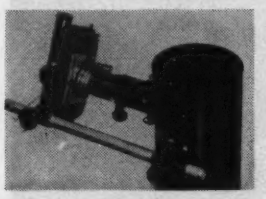

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You don't believe it? Come and see for yourself. A world of pleasure is now open to you as you convert treasured negatives into projection slides . . . *at a 12th of the cost and a fraction of the time.* The experts call SLIDE-O-FILM the new "wonder film" — "the film of the future!" It's grainless. It's ageless. You've never seen anything like it. You'll be astounded and delighted. See SLIDE-O-FILM today . . . and bring along an old negative.

36 exposure roll of 35mm **24 sheets of 2¼" x 2¼"**	**$ 2.95**
Beseler SLIDE-O-PRINTER	**$39.95 ***
Beseler FILM PROCESSOR	**$12.95 †**

* IN CANADA $44.95 † IN CANADA $14.95

1. Remove a piece of SLIDE-O-FILM from the package.
2. Place it against a 35mm or 2¼" x 2¼" negative.
3. Insert them in the SLIDE-O-PRINTER or a slide projector for a minute or so.
4. Place the exposed film in the handy Beseler FILM PROCESSOR. (A pot of boiling water or the heat of a candle or match may also be used.)
5. Then slip the final transparency into a mount and project it on a huge screen.

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New Kodak Cavalcade Projector: you turn it on... it does the rest!

Changes slides by itself, gives brilliant big-as-life shows . . . automatically!

Now you can be a guest at your own slide shows!

With the Kodak Cavalcade Projector, you keep an eye only on the screen. You can come and go—and still the show goes on.

Choose brightness to suit the size of the screen picture—just by flicking a switch for 500-watt or 300-watt illumination.

Ask your dealer to demonstrate the new Cavalcade Projector. With sharp *f*/2.8 lens, remote-control cord, built-in screen pointer, $149.50 or as little as $15 down at many dealers.

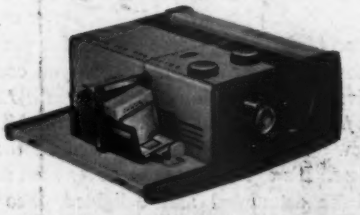
All prices are list and subject to change without notice.

Fully automatic timer shows slides at pre-set intervals: 4, 8, or 16 seconds. Split-second changing.

Remote-control changing, up to 12 feet. You control the show from anywhere in the room.

Pre-conditioning of all slides by temperature-controlled air, for more constant focus.

New slide guards—each slide is held in its own steel protector—for smooth, jam-free showings



New Kodak 300 Projector shows slides brilliantly, has Ready-matic Changer, $64.50. 500 Projector, $74.50.

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